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## BODY ARMOR IN THE AMERICAN CIVIL WAR

by Harold L. Peterson

To the average modern American, the word "armor" immediately calls forth a picture of European knights in full battle array. It is definitely associated with other ages and other lands. Yet body armor has played a part in every major conflict in American history, from the full suits of the early colonial wars to the helmets and flak suits of World War II.

The Civil War was no exception, and the outbreak of hostilities in 1861 brought a rash of inventions and proposals for body armor, which continued through the early years of the war. Portable shields, which an infantryman could carry before him, were proposed on several occasions and received some support. A variety of breastplates were developed and tested; and one interested individual suggested to Secretary of War Stanton in 1862 that all artillerymen should be equipped with half armor consisting of helmet, cuirass and vambraces.<sup>1</sup>

Most of these proposals were ignored despite enthusiastic support in the newspapers. The breastplates, however, received a kinder reception than the others. They were tested and seriously considered by the Army, and they enjoyed a brief but widespread popularity through private purchase by individual soldiers.<sup>2</sup>

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<sup>1</sup> Stephen A. Whipple to Cameron, July 29, 1861, *Letters Received, Secretary of War*, War Records Division, National Archives, W114. L. W. Finelli to Cameron, September 10, 1861, *ibid.*, (irregular file), F136. N. D. Ferguson to Cameron, July 3, 1861, *ibid.*, F85. N. D. Sperry to Cameron, December 25, 1861, *ibid.*, S977. George Rogers to Stanton, April 19, 1862, *ibid.*, R260. Hereafter this set of papers will be cited as *LRSW*.

<sup>2</sup> *Philadelphia Inquirer*, July 17, 1861; January 18, 1862. *New York Times*, January 18, 1862. *Frank Leslie's Illustrated Newspaper*, March 8, 1862. *Richmond Whig*, March 27, 1862. One source states that greaves were also manufactured, though they were never very popular. John D. Billings, *Hardtack and Coffee, or the Unwritten Story of Army Life*, Boston, 1887, 275.

The breastplates worn by the Union soldiers fall into two principal types. The most popular of these, the "Soldiers' Bullet Proof Vest", was manufactured by G. & D. Cook & Co. of New Haven, Connecticut. It consisted of a regular black military vest, containing pockets into which were inserted two thin pieces of spring steel, one on either side of the chest. When the vest was buttoned, the plates overlapped in the center. The standard infantry vest weighed three and one half pounds, while a slightly heavier model for cavalry and artillery weighed six pounds. Some attempt was made to secure an individual fit by issuing the vest in three sizes, small, medium and large. The price of the complete infantry vest for a private was five dollars; for an officer, seven dollars. An almost identical vest was manufactured by M. A. Benjamin, also of New Haven.<sup>3</sup>

The second most popular type of breastplate was made by still another New Haven firm, the Atwater Armor Company. It was a far more complicated product than the Soldiers' Bullet Proof Vest and cost about twice as much. The main body of the armor consisted of four large plates held together by a keyhole and rivet system. To the bottom of the cuirass formed by these plates were attached hinged tassets of two lames each. These could be easily detached by extracting the pins from the top hinges. The inventor, J. J. Atwater, even provided against the loss of these removable pins by chaining them to the plate above. When worn, the armor was held in position by broad metal hooks over the shoulders

No corroboration can be found for this statement. Billings also maintains, p. 278, that the brass shoulder scales first worn by the light artillery and then by enlisted men in all branches of the army were originally designed to ward off saber strokes from enemy cavalry. This is logical since the shoulders are a particularly exposed portion of the body and the brass would afford some protection, but no official substantiation for this statement has been located.

<sup>3</sup> *Leslie's*, March 8, 1862, 252, 254. *The Scientific American*, October 26, 1861, 264, 344. Advertisements for these vests appear frequently in *Leslie's* and *Harpers Weekly* during the spring of 1862. Specimens of the plates from these vests may be found in a number of museums. However, a prolonged search has revealed only one specimen in which the cloth vest is still intact. This piece is in the museum of the First Corps Cadets, Boston.



*Metal plates from Soldier's Bullet Proof Vest, taken from a Union private near Kinston, N. C.*  
Courtesy, Confederate Museum, Richmond.

and a belt around the waist fastened by buckles on both sides. For ease in carrying, the whole cuirass could be quickly dismantled into six pieces of a relatively small and uniform size.<sup>4</sup>

In addition to these two primary types, there were also a variety of home-made specimens. An illustration of such a product is in the armory of the Washington Light Infantry of Charleston, South Carolina. It consists of two pieces of iron fastened together by metal straps at top and bottom. Two more crude straps supply support by hooking over the shoulders. In addition there is a third plate designed to be suspended beneath the others as a protection for the lower abdomen. This vest was reportedly taken from the body of a Union officer at Gaines Mills.

Comparatively few breastplates were manufactured in the Confederacy. Metal was scarce, and manufacturing facilities were distinctly limited. What armor was worn was either captured from Union troops or produced by local blacksmiths. An example of the workmanship of one such Southern smith is in the collections of the Chicago Historical Society. It is a simple

<sup>4</sup> N. D. Sperry to Cameron, December 25, 1861, LRSW, S977. Sheldon B. Thorpe, *The History of the Fifteenth Connecticut Volunteers*, New Haven, 1893, 15.



*Atwater Armor Company breastplate taken from a major of the 5th N. Y. Cavalry at the battle of Winchester.*  
Courtesy, Confederate Museum, Richmond.

rectangle made up of four layers of light-weight sheet iron riveted together and bent to a slight convexity, the better to fit the body's contour. Six straps are provided for attachment.

The body armor of the Civil War was highly effective in protecting the wearer from wounds in the area covered. G. & D. Cook & Co. maintained that their vest would resist pistol balls at ten paces and musket balls at forty rods. Their claim was later supported by army tests. More recently the Atwater Armor Company's plate was tested by the late Dr. Bashford Dean of the Metropolitan Museum of Art. He found that it would resist a jacketed bullet with a muzzle velocity of 800 foot seconds fired from a .45 Colt automatic pistol at a distance of only ten feet, a really remarkable performance.<sup>5</sup>

There is only one instance on record in which the death of a soldier was caused by a missile penetrating one of these armor plates, and that was under most unusual circumstances. At the second battle of Corinth

<sup>5</sup> *Leslie's*, March 8, 1862, 252, 254. *Harper's*, March 8, 1862, 160. *Daily Richmond Whig*, March 27, 1862. *New York Times*, January 18, 1862. *Philadelphia Inquirer*, January 18, 1862. Bashford Dean, *Helmets and Body Armor in Modern Warfare*, New Haven, 1920, 58n.



*Homemade Confederate breastplate.*  
Courtesy, Chicago Historical Society.

in the fall of 1862, Colonel William P. Rogers of the 2nd Texas led one of the most gallant charges of the war against the Union troops in Battery Robinett. As if on parade, he rode at the head of his men across the open ground, threaded his way through the abatis, and jumped the ditch in front of the battery. Here his horse was killed beneath him, but he disentangled himself and continued on foot right up the embankment to the muzzles of the defending guns. There he received point-blank the last charge of grape in the possession of the Union gunners. Nothing could have withstood grape at that range, and with his death the spirit of the Confederate attack was broken. Colonel Rogers' spectacular bravery drew praise from all sides, and General Rosecrans, commanding the Union army, ordered that he should be buried with full military honors.<sup>6</sup>

<sup>6</sup> There is a somewhat gory photograph of Col. Rogers' body in Francis Miller, *Photographic History of the Civil War*, 10 vols., New York, 1911, II, 145. He is lying at the foot of the embankment of Battery Robinett. His clothing has been opened and the breastplate removed, revealing the hole caused by the grape. There is also one recorded instance at Williamsburg in which a soldier was killed by a bayonet thrust which struck one of the G. & D. Cook & Co. vests at just the right angle to separate the two plates where they overlapped in the

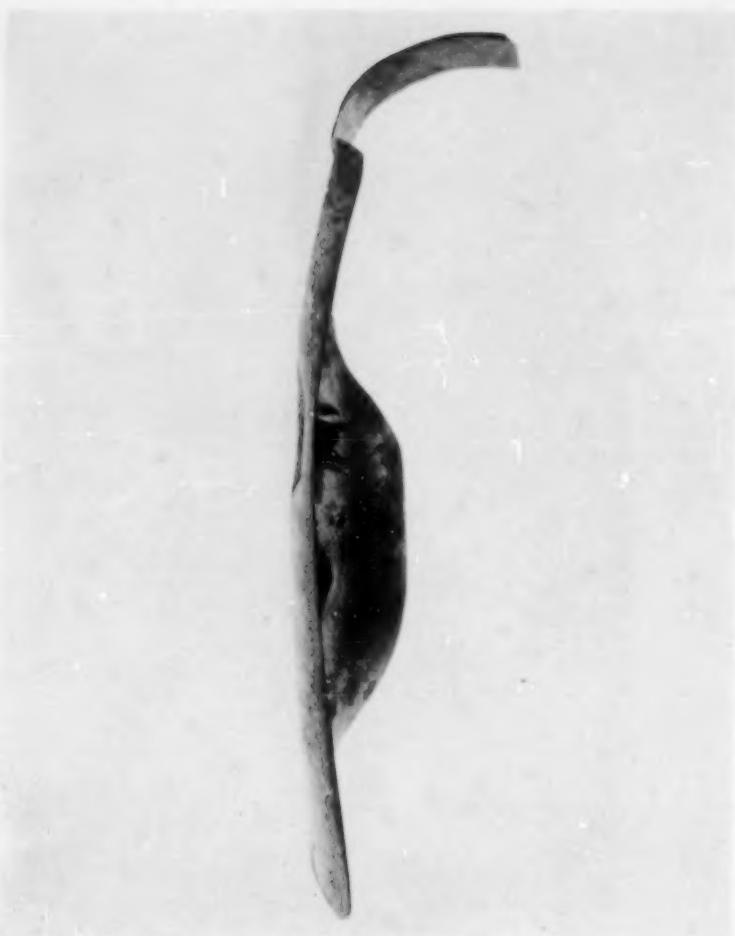


*Breastplate taken from the body of a Union officer at Gaines Mills.* Courtesy, Washington Light Infantry, Charleston, S. C.

The breastplate worn by Colonel Rogers is now in the possession of the Wisconsin State Historical Society. It is a rough, hand-made specimen similar to the one taken from the Union officer at Gaines Mills. The jagged hole made by the grape shot is two inches across at its narrowest point, and the metal is greatly bent and torn, mutely attesting the force of the blow. Of particular interest, however, is a dent in the lower portion of the plate, indicating that one other shot had actually been stopped.

In contrast to the Rogers incident stand hundreds of accounts in which soldiers' lives were saved by these pieces of armor. Memoirs of the period and contemporary newspapers are filled with such stories. A typical experience was that of General Nathaniel Wales of Jamaica Plain, Massachusetts, at the battle of Antietam. Advancing with the 21st Massachusetts to meet a Confederate charge, he was struck just below the heart by a bullet at close range. The force of the blow knocked him down, dented the steel and bruised the flesh beneath. Had he not been wearing the armor he would unquestionably have died.

center. Martin A. Haynes, *A History of the Second Regiment, New Hampshire Volunteer Infantry in the War of the Rebellion*, Lakeport, N. H., 1896, 78.



*Front and side views of one of the plates worn by Col. Rogers at Corinth. Courtesy, Wisconsin State Historical Society.*

tionably have been killed. The plate worn by General Wales in this instance was made by the Atwater Armor Company. The bullet struck where the four plates come together in the center, structurally the weakest spot in the vest.<sup>7</sup>

During the brief period of their popularity, steel breastplates were made and worn by the thousand, although they never became regulation in either army. The first advertisements appear in the newspapers of early 1862, and the regiments fitting out at that time supplied a ready market. Over fifty per cent of some organizations were equipped with these devices. In one

<sup>7</sup> Statement by General Wales, Dean, *Helmets and Body Armor*, 58, 59, 60, n. Statement of Fred W. Cross in possession of author. Mr. Cross was a friend of General Wales and had often seen the vest. Other interesting instances of the saving of life by these breastplates can be found in *Daily Richmond Whig*, April 25, 1862; *New York Daily Tribune*, June 28, 1862; W. D. Whetstone, "Notes from Battlefields", the *Confederate Veteran*, XIX, no. 9 (September, 1911), 433. One instance worth recording is given in Harry Gilmor, *Four Years in the Saddle*, New York, 1866, 35. In describing a cavalry skirmish near Front Royal, Virginia in 1862, Gilmor, a Confederate colonel of cavalry, reported, "It was then that I captured Adjutant Hasbrouck. The adjutant had on, as I afterward found, a steel breastplate underneath his clothing, rendering him bullet proof to some extent. I fired twice at him, and he three or four times at me. At length I got up close to him and fired. Great was astonishment that he did not fall. This was my last load; so, drawing sabers, we closed for a hand-to-hand fight."

day an agent of the Atwater Armor Company recorded two hundred sales. Throughout the year breastplates were worn in all theaters of the war. They were most prevalent in the Peninsular campaign, but their appearance is also recorded at Shiloh and Corinth. After the second battle of Corinth there is no more mention of body armor in either memoirs or newspapers.<sup>8</sup>

There were several reasons why the practice of wearing armor did not continue. The infantry soldier particularly objected to the extra weight and bulk. The 15th Connecticut Volunteer Infantry wore their vests as far as Washington and then threw most of them into the Potomac as they crossed into Virginia. Officers and cavalrymen had facilities for transporting their baggage and so were less troubled by the weight. Consequently they continued to wear armor long after the infantry-

<sup>8</sup> McHenry Howard, *Recollection of a Maryland Confederate Soldier*, Baltimore, 1914, 120, 120n. William Leroy Broun, "The Red Artillery" in Thomas L. Broun and Bessie L. Broun, *Dr. William Leroy Broun*, New York, 1912, 217. *Daily Richmond Whig*, April 25, 1862. *New York Daily Tribune*, June 28, 1862. W. D. Whetstone, "Notes from Battlefields", loc. cit., 433. Charles D. Rhodes, "The Federal Cavalry, Its Organization and Equipment", in Miller, *Photographic History*, IV, 64. Dean, *Helmets and Body Armor*, 58n. Haynes, *Second Regiment, N. H. Volunteers*, 78. Thorpe, *Fifteenth Conn. Volunteers*, 15. Billings, *Hardtack and Coffee*, 275. The highest serial number found during this study was 18383.

man had thrown it away. Probably the chief factor in discouraging the officers and cavalry was the ridicule to which they were subjected by comrades who did not avail themselves of the extra protection. There were several standing jokes about the "man in the iron stove" which never seemed to grow stale.<sup>9</sup>

<sup>9</sup> Thorpe, *Fifteenth Conn. Volunteers*, 15. Rhodes, "Federal Cavalry", *loc. cit.*, 64. Billings, *Hardtack and Coffee*, 275.

## THE OFFICER'S STRAIGHT SWORD 1820-1830

by Russell F. Stryker, Jr.

The swords of the officers of the general staff, engineers, artillery, and rifle will be yellow mounted, with black or yellow gripe, and straight blades. Those of the officers of infantry will be of similar form, and will differ only in the colour of the mountings, which shall be white. Medical officers will wear yellow mounted small swords.<sup>1</sup>

Undoubtedly this paragraph of Major General Winfield Scott's 1821 regulations was clear and meaningful to army officers and to the militia officers who were bound to observe it when in the service of the United States. Exactly the same prescription appeared in the 1825 revision of these regulations, but the General was not writing for posterity.

This simple statement presents somewhat of a puzzle to the twentieth century reader. Was he referring to a specific weapon, or can the regulation be accepted at face value as merely prescribing general limits? It is impossible to tell. The regulations of 1841 were no more specific in describing the sword to be worn by the major general commanding the army and by officers of the general staff as: "straight sword, gilt hilt, silver grip, brass or steel scabbard".<sup>2</sup> This sword was in fact the distinctive 1832 general officer's sword with the heart-shaped guard, which was also described in this same, summary fashion in the regulations of 1834 and 1835.<sup>3</sup>

Another reason for the assumption that General Scott may have had reference to a specific type is the fact that although he did not emphasize a distinction, he said that medical officers would carry a small sword. References to small swords also appeared in later regulations, referring in several cases to unidentified types, but always to types which were distinct from others under discuss-

It was the combination of inconveniences and ridicule that brought an end to the practice. Unable to combat the declining market, the breastplate manufacturers were soon forced out of business. The brief boom was over, and armor once more disappeared from the American scene, not to reappear in quantity again until World War I.

sion. It is possible to draw the inference from this that the 1821 army officer's sword was not a small sword, since it was not so described. Only one common American straight sword of the period was not a small sword. This argument should not be carried too far, however, since it is impossible to tell exactly what was meant in the eighteen twenties and thirties by the phrase small sword.

The exact meaning of the 1821 regulation must remain in the shadow of doubt, but it is possible to describe the three different straight types which were most common in this country in the years after the War of 1812. One was relatively heavy, with a bead design on the knucklebow and counterguard. The other two were light, one with a large shell-shaped counterguard on the obverse side, and the other with a simple pair of langets.

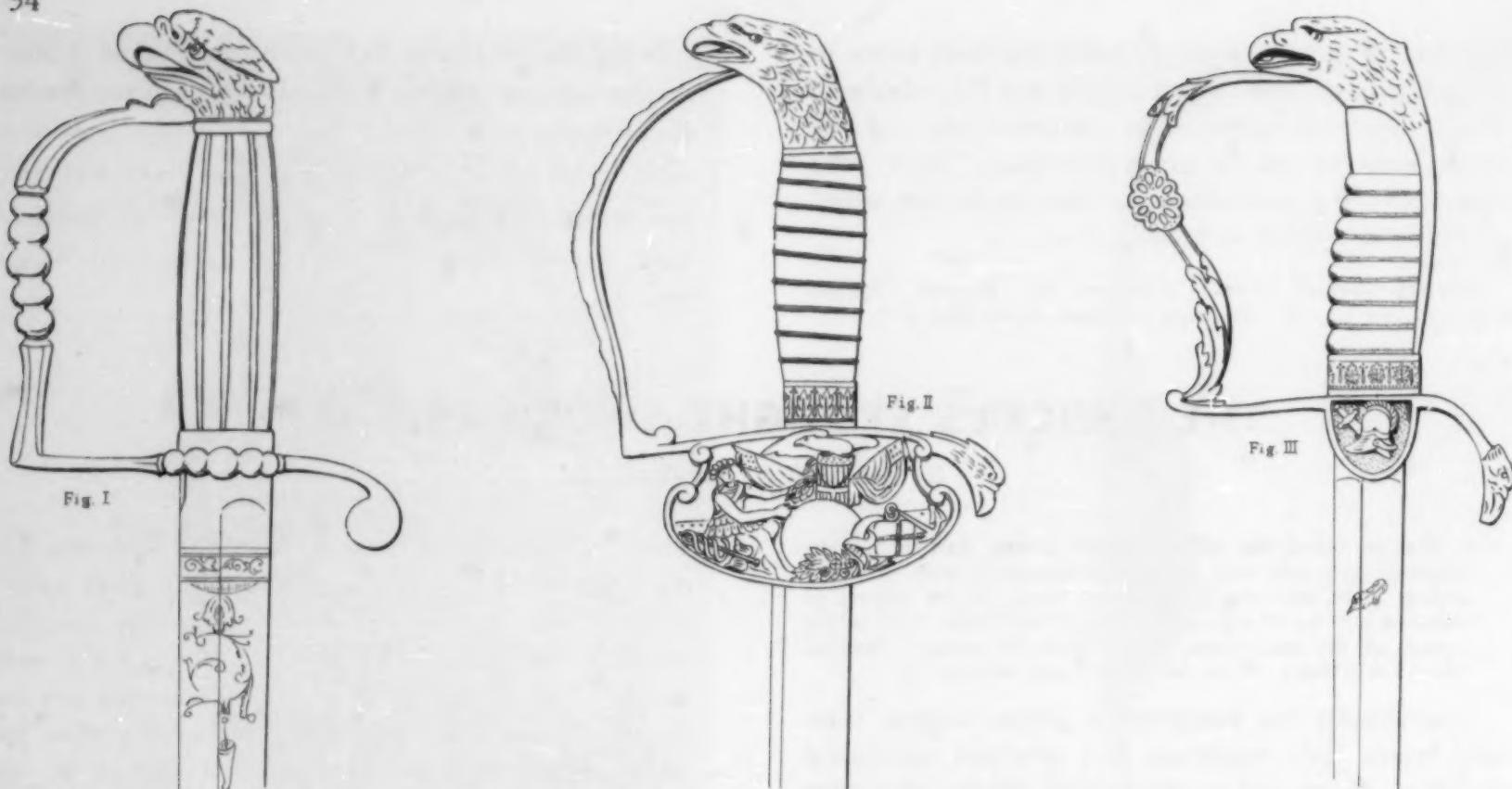
The first of the three (figure 1) is perhaps the most interesting. The pommel is usually an eagle-head with a rudimentary crest and wavy impressions of feathers. The ivory, bone, or wood grip, which is sometimes round and sometimes squared, is always incised with light longitudinal grooving. The type's primary identification feature, however, is its beaded guard. There are five beads in the stirrup-shaped knuckle bow, and five more in a bow-shaped branch which projects from the obverse side of the quillons. The hilt is either gold or silver plated, while the etched and blued blade is substantial, generally being an inch or more in width at the hilt, and with shallow fullers usually extending its full length. The scabbard is normally leather.

There are variations, of course. These swords are to be found with squared and with urn-shaped pommels, and some sabers were mounted with this type of hilt. Nonetheless, the type described above is the most common.

<sup>1</sup> Scott, Maj. Gen. Winfield, *General Regulations for the Army*, Philadelphia, 1821, 160.

<sup>2</sup> *General Regulations for the Army of the United States*, Washington, 1841, 367.

<sup>3</sup> Belote, Theodore T., *American and European Swords in the Historical Collections of the United States National Museum*, United States National Museum, Bulletin 163, Washington, 1932, 37, 38.



Although this model has been described as of French origin, it is apparently English.<sup>4</sup> In Bottet's *Monographie de l'Arme Blanche*, a sword with a beaded counterguard is included among French swords used between 1789 and 1815, but it is called *épée à l'anglaise*.<sup>5</sup> Further, the blade of one of the swords of this type in the National Museum is etched "Warranted", after the English fashion, while one in the writer's collection, the blade of which is also marked "Warranted", is stamped with the names of the London sword makers, Osborne and Gunby.<sup>6</sup>

It is interesting that although the English have been credited with originating the type, and although the French used a version of it, it was never common in either country. It does not appear among the English military swords listed by Charles Ffoulkes in *Sword, Lance, and Bayonet*. Relatively large numbers of the type, however, are still to be found in this country, most of them bearing U. S. emblems.

It appears, then, that although this style never became popular in Europe, it found considerable favor in America, possibly merely as a popular style, but also, quite possibly, under the official aegis of the above-quoted regulation of 1821. The fact that this definitely was not a "small sword" affords some slim support for the latter theory.

<sup>4</sup> *Ibid.*, 27.

<sup>5</sup> Bottet, Maurice, *Monographie de l'Arme Blanche des Armées Françaises de Terre et de Mer, 1789-1870*, Paris, 1903, plate IX, no. 8.

<sup>6</sup> Belote, *Swords*, 30.

Another, and a more common straight sword of the period (figure II) was the model with a large, ornate counterguard turned down from the obverse side of the hilt. The pommel of the American version was usually a rather delicate crestless eagle head. The knuckle bow was of the reverse "P" shape or angular, usually with some decoration, and the quillon was often an eagle head.

Most distinctive was the counterguard, decorated with American or classical symbols. The hilt was gold or silver plated or bronze. The grip was unique. It was always four sided, with panels of incised bone, ivory, wood, or mother of pearl on the obverse and reverse and metal on the sides above and below the blade. The blade, which was gold or silver etched on bluing, was relatively narrow and light with shallow fullers of either half or full length. The scabbard was usually brass, sometimes silver plated.

This was essentially a French type, and, as with less warlike French styles, it became popular throughout Europe, although not in England. It is not a true military weapon, but rather a dress sword, a development of the eighteenth century court sword. In fact there are examples of it with the triangular blade of the court sword.

The sword was common in France after 1800, and a French version of it was carried by the American Colonel Aeneas Mackay in the War of 1812.<sup>7</sup> Presentation swords of the period after the War of 1812 were mainly of this pattern.<sup>8</sup>

<sup>7</sup> *Ibid.*, 127 and plate 36, fig. 8.

<sup>8</sup> *Ibid.*, 30-33 and plate 6, fig's. 4, 6.

It is altogether possible that the small sword prescription in the regulation of 1821 refers to a side arm of this type. The regulations of 1834 also prescribe small swords, as yet unidentified, for officers of the Pay and Medical Departments (with black scabbards, these were probably not the well known weapons carried later by these branches).<sup>9</sup> These, plus the triangular bladed Topographical Engineer's small sword noted in the same regulations,<sup>10</sup> may all be of this type, with large counterguards.

The third straight sword of the early nineteenth century (Figure III) was deceptively similar to the one last described. It had the same type of light blade, and it was of approximately the same size and weight. The reverse "P" guard and crestless eagle head pommel most common on this third type also point to an apparent relationship with the second type.

The hilt, however, was actually entirely different, despite certain superficial similarities, and the history of the style seems to have been unrelated to that of the court sword derivative. The hilt of this weapon was like the common saber hilt of the day. The pommel was usually an eagle head, but sometimes it took the simpler bird head form. This was never the case with the weapon described above, since the grip form which it derived from the court sword permitted urn, ball, and helmet pommel variations, but never the bird head.

A metal back strap, integral with the pommel of the third type, extended down the back of the grip, which was a single piece of incised bone or ivory. Like the sabers of the time, this sword had a pair of langets extending parallel to the blade below the grip, the one on the obverse side usually decorated in a classical or a patriotic motif. The scabbard was commonly brass.

Two swords of this type in the Morristown Museum have been described as militia officers' swords of the period 1830-1845.<sup>11</sup> It is possible that swords of this

type were carried by militia officers, but there is evidence which suggests that this design originated with a naval weapon.

It was the English who set naval patterns. In 1825 the British Board of Admiralty officially adopted a sword similar to the one under discussion for naval flag officers.<sup>12</sup> It differed slightly in that the knuckle bow was moderately squared and that, of course, the pommel was a lion head. Going back further, during the War of 1812 Captain Edward Trenchard presented to Congress a captured British naval officer's sword which was identical in form, except for its lion head pommel, to the American arm under discussion.<sup>13</sup>

Three American swords of this type in the National Museum are ascribed to the navy, one a presentation sword dating no earlier than 1834.<sup>14</sup> All of these bear nautical emblems. Of course, it is not necessary that naval swords be decorated with naval symbols, and it is possible that all of the swords of the third type were carried by mariners, either merchant or military. On the other hand, if, as is probable, swords of this type were used in the army and in the militia, at least the evidence of naval use before 1815 permits placing them in the 1820-1830 period.

These, then, are the three swords which may have been carried in conformity with General Scott's 1821 regulations. All were European before they were American, and all had been used in Europe before they were adopted here. Developed and carried during the long period of continental wars which ended with Waterloo, it is not likely that significant numbers of any, except perhaps that with the large counterguard, found their way to this country before 1815. During the war years, the period of greatest United States demand for swords, the country was cut off from Europe. Probably the largest numbers of all three types were brought here during the time between 1815 and 1830.

<sup>9</sup> *General Regulations for the Army*, Washington, 1834, 216.  
<sup>10</sup> *Ibid.*, 218.

<sup>11</sup> *Weapons and Equipment of Early American Soldiers*, National Park Service Popular Study Series, History No. 2, Washington, n. d., 16 and fig's. 6, 7.

<sup>12</sup> ffoulkes, Charles, and Hopkinson, E. D., *Sword, Lance, and Bayonet*, Cambridge, 1938, 84.

<sup>13</sup> Belote, 123, plate 34 fig. 3.

<sup>14</sup> *Ibid.*, 92, 93.

## THE WEARING OF ARMY CORPS AND DIVISION INSIGNIA IN THE UNION ARMY, 1862-1865

by John W. Wike

The scope of this article has been confined to the use of army corps and division devices as insignia worn on some part of the uniform between 1862 and 1865. It does not cover their display on flags of various sorts,

on corps equipment, on letterheads and publications, or their use in the postwar period to distinguish veteran groups. Although the literature on the uses excluded above is quite extensive, very little has been written on

the use of the devices as an actual insignia in combat.<sup>1</sup>

The earliest order that has been found calling for the use of insignia to distinguish units in combat above the level of regiment was issued by General P. G. T. Beauregard for the Army of the Potomac, C. S. A., on 8 July 1861.<sup>2</sup> This called for the wearing of "wings" by the entire Army and was issued probably because of the lack of uniform dress among the Confederate regiments which had caused one of them to fire into another. This interesting story must be told separately, but it can be added here that the idea was never put into use since it was believed that the Federal forces were adopting a similar device which might lead to even greater confusion.

The first actual use of an identifying patch must be attributed to General Philip Kearny who published an order on 28 June 1862 requiring that a patch be worn by his 3d Division, 3d Corps, Army of the Potomac. This patch was continued on General Kearney's death in September of 1862 by the new division commander whose order read in part as follows:

To still further show our regard for him, and to distinguish his officers as he wished, each officer will continue to wear on his cap a piece of scarlet cloth or have the top or crown of cap made of scarlet cloth.

Historians are not in agreement as to the shape of this patch. However, General Kearney's order of 28 June 1862 states specifically "a piece of red flannel (2) two inches square". This order was for officers only, but the enlisted men of his command, without sanction of official orders, cut out their own corps badges. No doubt many of these home-made badges were anything but square which led some historians to write that the patch was round or just a piece of red cloth.

The origin of the device by General Kearny is interesting in view of the often repeated story that the idea

<sup>1</sup> The following publications have been helpful in this connection: E. D. Townsend, *Anecdotes of the Civil War in the United States*, New York, 1884; *Sparks from the Campfire*, Philadelphia, 1895; Julia Lorillard Butterfield, *A Biographical Memorial of General Daniel Butterfield*, New York, 1904; John D. Billings, *Hardtack and Coffee*, Boston, 1887; *Official Records of the Union and Confederate Armies*, 129 Volumes, Washington, 1880 to 1900. In addition to the above the following source materials have been studied: Record Groups of the Confederate States Army, Record and Pension Office, and The Adjutant General's Office, maintained in the War Records Branch, The National Archives.

<sup>2</sup> In June 1861, Confederate forces in Virginia wore a "bandeau of white" on the cap. Union forces operating against Little Bethel and Big Bethel, Virginia, wore a white band around the left arm. During the battle of Big Bethel some Union troops, attempting to gain a foothold in the Confederate lines, placed white bands on their hats. However, the ruse was discovered by the Confederate force and the Union column driven back. As these were plain white bands they are not considered as badges but appear to be the forerunner of distinguishing badges.

of corps insignia started with General Daniel Butterfield.

There is no doubt that Butterfield was very active in promoting the idea, but since this versatile officer has so many "firsts" to his credit it will not lessen his fame if he is denied this one.

The next instance of a corps patch was that authorized by the 9th Army Corps in February 1863, and thereafter the practice became common. In March 1863, General Butterfield, as Chief of Staff of the Army of the Potomac, devised an elaborate plan to distinguish the corps and divisions of the Army. Since it would be cumbersome to continue this study in narrative form, the information has been reduced to the table below. This shows the style of each insignia worn, its date of authorization, and the place on the uniform where it was to be worn by different ranks.

Experience shows that there can be a wide discrepancy between orders and their execution, and so a careful check was made of a considerable number of photographs, drawings and sketches made during the Civil War period.<sup>3</sup> This check disclosed that the wearing of insignia by enlisted personnel in large measure conformed to regulations, when insignia was worn at all. On the other hand, a great many commissioned officers carried their corps badge suspended from a ribbon on the left breast or merely pinned there. Since some orders authorized this location in addition to location on the hat or cap, it is believed that many organizations may have informally authorized their personnel to wear the badge as a medal if they so desired. Probably few enlisted men could afford the expense of having the badge made up as a medal, and therefore the practice became largely limited to commissioned officers.

#### 1st CORPS VETERAN VOLUNTEERS

*Septagon*

GO 6, Third Brigade, 18 June 1865

Worn on the top of the cap or front of the hat by enlisted men and commissioned officers.

When straw hats were worn the corps badge was placed on front with the number of the regiment in white metal in the center of the badge. Same rule applied when the corps badge was worn on the top of the cap.

#### 1st CORPS

*Sphere*

Cir., Army of the Potomac, 21 March 1863

Worn on the top of the cap or front of the hat by enlisted men and commissioned officers.

When corps badge was worn on the straw hat, the badge was worn in front on the ribbon of the hat. The bow of the ribbon on the left side.

<sup>3</sup> The following have been helpful in this connection: Henry W. Elson, *The Photographic History of The Civil War*, New York, 1912; Rossiter Johnson, *Campfire and Battlefield*, New York; Roy Meredith, *Mr. Lincoln's Camera Man Mathew B. Brady*, New York, 1946; E. B. Eaton, *Original Photographs Taken on the Battlefield During The Civil War in the United States*, Hartford, 1907; Papers and sketches of Charles W. Reed (a soldier artist, 9th Independent Battery, Massachusetts Light Artillery), Ac 3416, Manuscript Division, Library of Congress.

2nd CORPS	<i>Trefoil</i>	9th CORPS	<i>Plain Cloth Shield</i>
Cir., Army of the Potomac, 21 March 1863 Worn on the top of the cap by enlisted men and commissioned officers. 1st Division orders directed that when the badge was worn on top of the cap, the number of the regiment was placed below it and the letter of the company above.		GO 49, 9th Army Corps, 23 Dec. 1864; GO 66, 1st Div., 9th Army Corps, 28 Dec. 1864 Worn on the top of the cap by enlisted men and commissioned officers. Worn on the left side of the hat by commissioned officers. Enlisted men were directed to wear the plain cloth shield. However, they were authorized to wear the more ornate shield with embroidered cannon and anchor if they desired.	
3d DIVISION, 3d CORPS	<i>Square</i>	10th CORPS	<i>Four-bastioned Fort</i>
Cir., 3d Div., 3d Corps, 28 June 1862 Worn on the top of the cap by company officers and on the front of the cap by field officers. (See text)		GO 18, 10th Army Corps, 25 July 1864 Worn on the top of the cap and the side of the hat by enlisted men and commissioned officers.	
3d CORPS	<i>Lozenge</i>	11th CORPS	<i>Crescent</i>
Cir., Army of the Potomac, 21 March 1863 Worn on the top of the cap or front of the hat by enlisted men and commissioned officers. The badge of the artillery was multi-colored. The arrangement of the colors denoted the divisional assignment. Although GO 3, Hqrs, 3d Army Corps, 6 Sept. 1863 directs that the badge be worn on the top of the cap or front of the hat, some historians claim it was generally worn on the left side of the cap.		Cir., Army of the Potomac, 21 March 1863 Worn on the top of the cap by enlisted men and commissioned officers.	
4th CORPS	<i>Equilateral Triangle</i>	12th CORPS	<i>Five-pointed Star</i>
GO 62, Dept. of the Cumberland, 26 April 1864 Worn on the top of the cap or front of the hat by enlisted men and commissioned officers.		Cir., Army of the Potomac, 21 March 1863 Worn on the top of the cap by enlisted men and commissioned officers.	
5th CORPS	<i>Maltese Cross</i>	13th CORPS	
Cir., Army of the Potomac, 21 March 1863 Worn on the top of the cap or on the hat by enlisted men and commissioned officers. Sketches by a 5th Corps artist shows an officer wearing it on the left side of the hat.		No badge adopted.	
6th CORPS	<i>Greek Cross</i>	14th CORPS	<i>Acorn</i>
Cir., Army of the Potomac, 21 March 1863 Worn on the top of the cap by enlisted men and commissioned officers. When officers wore a hat it was worn on the right side. The badge was first authorized and worn as a Greek cross; later orders of various divisions authorized its wear as St. Andrews Cross, with regimental number placed between it and front rim of the cap.		GO 62, Dept. of the Cumberland, 26 April 1864 Worn on the top of the cap or the left side of the hat by enlisted men and commissioned officers.	
7th CORPS	<i>Inverted Crescent with Star</i>	15th CORPS	<i>Cartridge Box</i>
Cir., Dept. of Arkansas, 1 June 1865 Order did not specify where badge was to be worn. A photograph of a Zouave shows the badge pinned to the left breast.		GO 10, 15th Army Corps, 14 Feb. 1865 Order directed its wear on the hat or cap by personnel of the corps but does not specify its position.	
8th CORPS	<i>Six-pointed Star</i>	16th CORPS	<i>A circle with four minie-balls, points toward the center, cut out of it</i>
No order published. Nothing found as to manner of wearing the badge.		No order found. It is assumed this badge was worn on the breast as it was suspended from a ring attached to the points of two arms of the cross.	
1st DIV., 9th CORPS	<i>Square or Diamond</i>	17th CORPS	<i>Arrow</i>
Cir., 1st Div., 9th Corps, 10 Feb. 1863 Worn on the top of the cap as a square by field officers, and as a diamond by staff officers. Worn as a square on the front of the cap by line officers; on the right side of the cap by non-commissioned officers; and on the left side of the cap by privates.		GO 1, 17th Army Corps, 25 Mar. 1865 Orders specify only that the badge was to be worn on the hat or cap by enlisted men and commissioned officers. A painting by James E. Taylor in <i>Campfire and Battlefield</i> shows an officer wearing the badge on the left side of the hat.	
9th CORPS	<i>Shield with Figure 9 Crossed with Foul Anchor and Cannon</i>	18th CORPS AMBULANCE PERSONNEL	
GO 6, 9th Corps, 10 April 1864 Worn on the top of the cap or left side of hat by enlisted men and commissioned officers. Orders also authorized the wearing of this badge as a medal if so desired. The medal could be manufactured of gold, gilt, silver, or white metal, bronze or copper. It was to be attached to the left breast of the coat as a pin or suspended by a red, white, and blue ribbon. References indicate the general and his staff wore quite expensive badges of great appeal. There are at least four variations of this shield.		GO 85, 18th Army Corps, 30 Dec. 1862 Order directed that ambulance personnel wear a broad red band around the cap with knot upon the right side.	
18th CORPS	<i>Cross-bottony</i>	18th CORPS	<i>Cross-bottony</i>
		Cir., 18th Corps, 7 June 1864 Worn on the left breast as a pin by enlisted men; suspended from a tri-colored ribbon by staff officers; suspended from a ribbon of the divisional color by line officers.	
		GO 108, 18th Army Corps, 25 August 1864 Worn on the top of the cap or front of the hat by enlisted men. Officers were directed to wear the badge on the left breast suspended by a ribbon: tri-colored for staff officers and in the divisional color for line officers.	

19th CORPS	<i>Fan-leaved Cross</i>	FRONTIER CAVALRY (SERVED IN THE SEVENTH CORPS IN ARKANSAS)	<i>A spur (shank bent to the shape of a figure 7) with curb-chain, and crescent and star suspended</i>
GO 11, 19th Corps, 17 Nov. 1864		No order found.	
Worn on the top of the cap or side of hat by enlisted man and on the left breast by commissioned officers.		It is assumed this was worn on the breast since available drawings show the spur with crescent and star enclosed in curb-chain was suspended from a bar or ribbon.	
20th CORPS	<i>Five-pointed Star</i>	CUSTER'S CAVALRY CORPS	
GO 62, Dept. of the Cumberland, 26 April 1864		No order published.	
Worn on the top of the cap or left side of the hat by enlisted men and commissioned officers.		The scarf was worn in imitation of Custer's habit of wearing his uniform collar open at the front, loosely con- fined by a bright-red scarf tied with a sailor's knot.	
21st CORPS		SHERIDAN'S CAVALRY CORPS	<i>Gold crossed sabers on a blue field surrounded by a glory in silver</i>
No badge adopted.		No order published; worn in late 1864 and 1865.	
22nd CORPS	<i>Quinquefoliate in Shape</i>	PIONEER BRIGADE, DEPT. OF THE CUMBERLAND	<i>Crossed Hatchets</i>
No order published. Available photographs and sketches show the badge was worn on the top of the cap.		GO 62, Dept. of the Cumberland, 26 April 1864 GO 63, Dept. of the Cumberland, 26 April 1864	
23d CORPS	<i>Shield</i>	Worn in the colors of the division on the top of the cap officers.	
SFO 121, Dept. of the Ohio, 25 Sept. 1864		ARMY OF WEST VIRGINIA	<i>Eagle</i>
The order directs that the badge worn by enlisted men was to be an inch and a quarter in width. It does not say where it was to be worn or whether officers were required to wear it.		GO 2, Dept. of West Virginia, 3 Jan. 1865	
24th CORPS	<i>Heart</i>	The Department order directs that all officers and enlisted men wear the Department badge, but orders only the enlisted men to wear it upon the hat or cap. It is assumed this implies the officers were to wear it upon the breast. A photograph of Maj. Gen. John W. Geary shows it worn on the left breast as a pin.	
GO 32, 24th Army Corps, 18 March 1865		HORSE ARTILLERY, ARMY OF THE POTOMAC	<i>Pin with ribbon showing a laurel wreath and horse, crossed cannon, inscribed "Horse Artillery" suspended below ribbon</i>
The order does not specify where the badge was to be worn. Available sketches of the period show it was worn on the top of the cap.		No order published; adopted near the close of the war.	
25th CORPS	<i>Square</i>	This badge was worn by the officers of the Horse Artillery of the Army of the Potomac. Because of its physical make-up, it is assumed the badge was worn on the breast.	
Orders, 25th Army Corps, Army of the James, 20 Feb. 1865			
The order does not specify where the badge was to be worn. A photograph of an officer shows the badge on the front of the cap.			
AMBULANCE PERSONNEL, DEPT. OF THE CUMBERLAND			
GO 2, Dept. of the Cumberland, 2 Jan. 1864			
Order directed that sergeants be designated by a green band around the cap and chevrons of the same material, with point toward the shoulder, on each arm above the elbow. Privates by a band around the cap the same as the sergeants, and a half chevron, of the same material, on each arm above the elbow.			
CAVALRY CORPS, MIL. DIV. OF THE MISS.	<i>Spencer carbine with swallow-tailed guidon suspended below</i>		
No order published. Adopted in June 1865			
It is assumed this was worn on the breast since the carbine was worn as a pin with a ribbon the color of the division suspended below.			

## THE PLATES

### GENERAL STAFF, NEW YORK, CIRCA 1810

(Plate No. 53)

The New York Militia Act, signed 29 March 1809, stipulated that general officers of that state would wear dark blue coats with buff trimmings and under clothes, with either white or yellow metal. Prescribed also was "the cocked hat with the cockade of the army of the United States." Later, on 27 November 1810, Governor

Daniel D. Tompkins described the uniform he and his staff wore:

. . . a blue coat with buff facings, collars and cuffs, yellow epaulettes, buff under cloathes, cocked hat, or chapeau bras with a cockade ornamented by a golden eagle in the center and such additional mounting as pleases you. Myself and aids, to distinguish ourselves from the inferior general officers and their staff, mount no feathers. The sword, belt,

sash, spurs and boots are left to the taste of each aid who also puts embroidery or lace on his coat or not at his pleasure.<sup>1</sup>

From these descriptions and from contemporary portraits the dress of a New York general and his staff a few years prior to the War of 1812 has been reconstructed. With minor differences these could be uniforms worn by any state staff of the period, for blue and buff were the traditional colors of general officers everywhere. One of the staff officers wears cherivallies, or overalls buttoned down the side—quite common at this time. Examples of contemporary epaulets are shown in *MC&H.* II, page 20. One of these belonged to Brig. Gen. Peter Gansevoort.

The portrait, reproduced here, of Governor Morgan Lewis has been especially valuable. It was painted in 1808 by John Trumbull and illustrates many of the peculiarities of military dress of the period. The coat and vest are worn unhooked except at the bottom—evidently a style in vogue at the time; the pantaloons are loose around the hips and upper thighs, though tight at the knees; and the boots are Hessians. Actually, Governor Lewis' facings, collar and cuffs are of red, not buff. Whether this difference is due to his Revolutionary background, his military position in New York, his political affiliations, or merely personal preferences must await further investigation.

*H. Charles McBarron, Jr.*

<sup>1</sup> *Military Papers of Daniel D. Tompkins, 1807-1817*, 3 vols., Albany, 1898-1902, I, 550.



*Portrait of Gov. Morgan Lewis painted by John Trumbull in 1808. Courtesy, New York City Art Commission.*

## U. S. MILITARY ACADEMY BAND, 1822-1831

(Plate No. 54)

The band attached to the Military Academy was formed in late 1813 from Colonel Alexander Macomb's band of the 3rd Artillery.<sup>1</sup> In April of 1816 additional musicians arrived at West Point from Governor's Island.<sup>2</sup> These seem to have amounted to twenty-two men, half of a band formed by Colonel Atkinson of the 6th Infantry, at the request of General Swift, in the winter of 1815/16. The other half of the band remained with the 6th Infantry.<sup>3</sup> From 1816 on the band was sta-

tioned at the Military Academy, and after 1821 it represented the only enlisted men in the Engineer Corps.<sup>4</sup>

The first attempt to obtain a distinctive uniform for the band was made by Captain Alden Partridge, who suggested a green coat in April of 1816. However, there is no indication that his suggestion was ever acted upon. In 1818 another attempt was made to have the uniform for the band changed, this time by Major Sylvanus Thayer. Thayer wrote that "it is deemed necessary in order to maintain the pride of the band to give them a different uniform from that of the drummers and fifers." The drummers and fifers referred to were the musicians of the Company of Bombardiers,

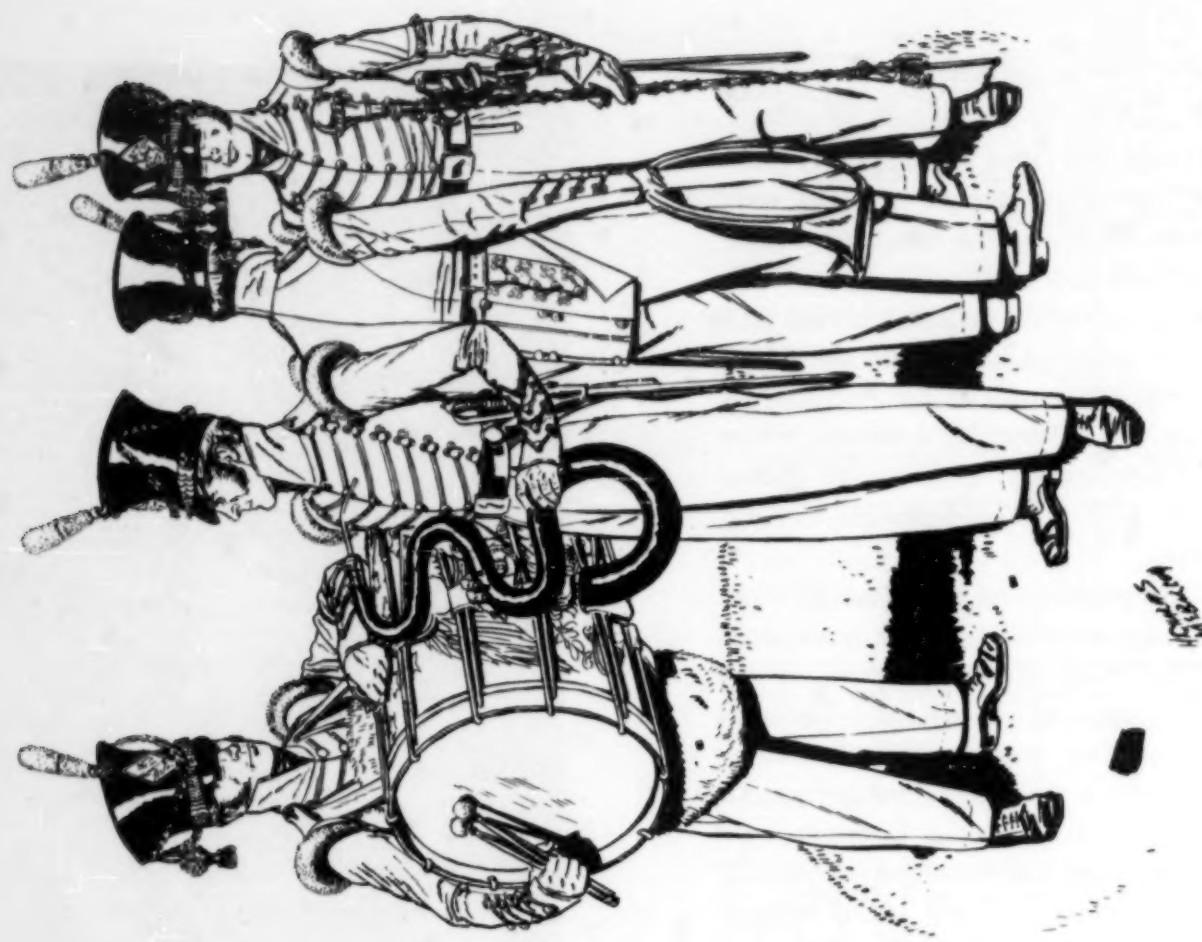
<sup>1</sup> Engineer Department, Military Academy, (hereafter referred to as Eng. Dept., M.A.) Letters Sent Book No. 1, letter Colonel J. G. Swift to Captain A. Partridge, 16 October 1813.

<sup>2</sup> Eng. Dept., M.A., Letter File, 1813-1825, letter Captain A. Partridge to Brigadier General J. G. Swift, 18 April 1816.

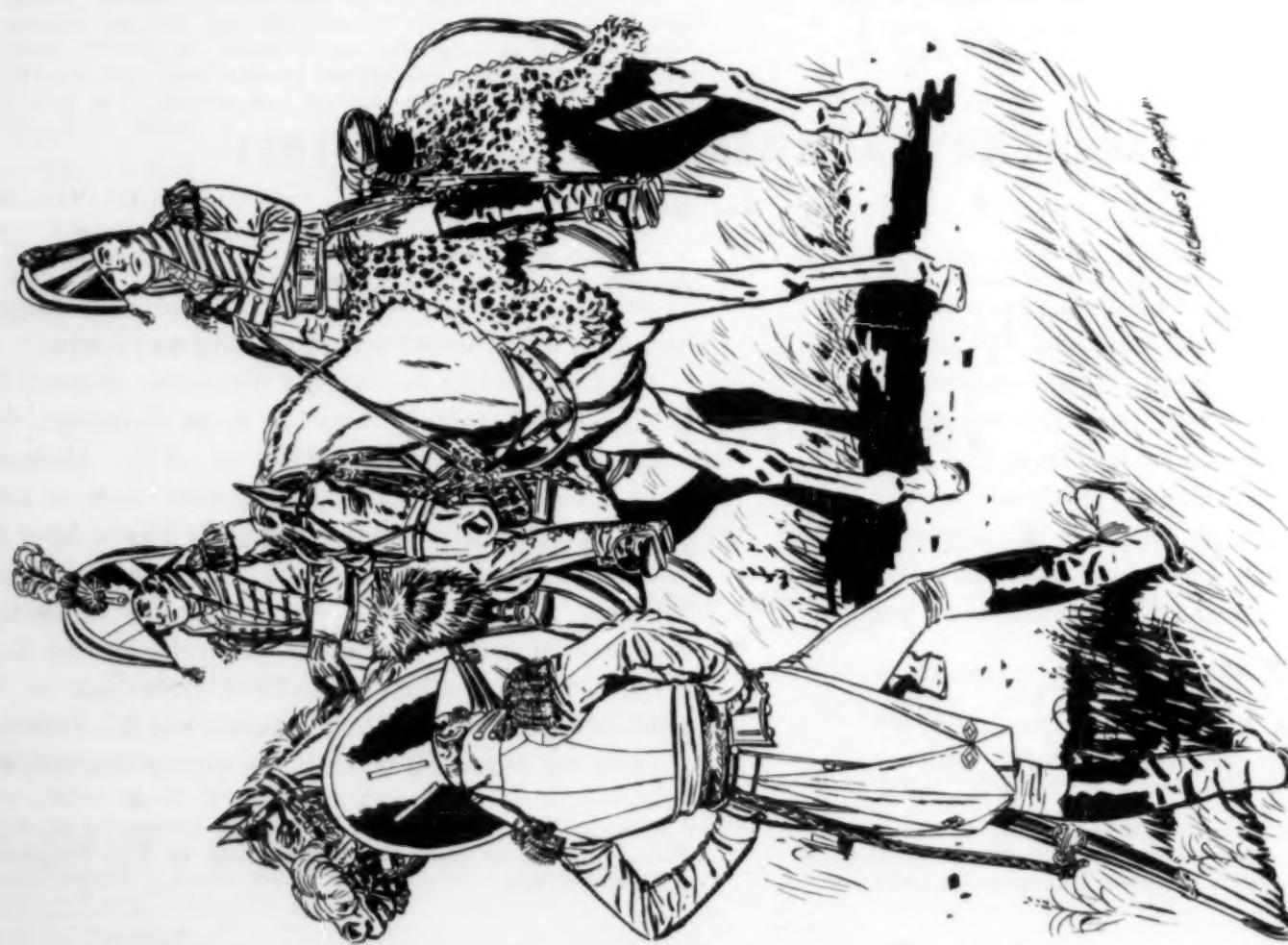
<sup>3</sup> Eng. Dept., M.A., Letters Sent Book, No. 1, letter Brigadier General J. G. Swift to Secretary of War W. H. Crawford, 10 July 1816.

<sup>4</sup> Adjutant General's Office, File 997499, History of the U. S. Military Academy Band and Detachment of Field Musicians, 30 March 1905.

U. S. Military Academy Band, 1822-1831



General Staff, New York, Circa 1810



Sappers and Miners stationed at West Point. This attempt was also unsuccessful as the pattern coat made up was twice as expensive as the usual musicians' coat, and the Secretary of War did not sanction its use.<sup>5</sup> A distinctive uniform for the band was finally introduced in 1820. It differed from the band uniform of 1822, shown in this plate, only in having binding in place of cord, and three buttons on the sleeves and pocket flaps instead of four.<sup>6</sup> A description of the uniform approved in November 1822 follows:<sup>7</sup>

The following uniform is hereby established for the Band attached to the Corps of Cadets—Viz;  
Coatee.—The Coatee of White Cloth, single breasted with three rows of eight buttons in front, and button holes of scarlet cord in the herring bone form with a festoon turned at the back end. Standing Collar of Scarlet to be united in front to the edge of the breast of the Coat. Cuffs white, Slashed Sleeve with four buttons and button holes of Scarlet Cord on each. The Skirts will be faced with Scarlet, pocketflaps placed vertically on the Skirts with four buttons and buttonholes of Scarlet cord on each, the top of the pocket flaps & the two hip buttons to range. Four buttons will be placed on the plait of the Skirt.

<sup>5</sup> Eng. Dept., M.A., Letter File, 1813-1825, letter Captain A. Partridge to Brigadier General J. G. Swift, 18 April 1816; Eng. Dept. M. A., Letters Sent Book No. 1, Brigadier General J. G. Swift to Major S. Thayer, 27 July 1818; Secretary of War, Military Book No. 10, letter from Secretary of War J. C. Calhoun to Major S. Thayer, 30 December 1818.

<sup>6</sup> Eng. Dept. M.A., Letters Received File, letter Major S. Thayer to Major General Alexander Macomb, 10 October 1822.

<sup>7</sup> Quartermaster General's Consolidated Subject File, *Uniforms*, letter Lieutenant George Blaney to Callendar Irvine, 4 November 1822.

*Caps.*  
The same as are worn by the other Corps.

*Pompons.*  
The lower half Scarlet, the top White. Six inches long.

*Stocks.*  
Black Leather.

*Wings.*  
Scarlet Worsted.

*Vests.*  
Waistcoats white Cotton drilling with sleeves for parade; for Winter Service, Grey Kersey Jackets.

*Pantaloons.*  
White Woolen Kersey to be made wide and to reach to the ankle joint for Winter Service. For Summer Service White Cotton drilling the same form as those prescribed for Winter Service.

*Swords and Belts.*  
Swords, Yellow mounted,—Black Waist Belts—plain Yellow plates.

*Bootees.*  
To extend four inches above the ankle joint, and to be worn under the pantaloons.

*Buttons.*  
Yellow.

By order of the Secretary of War,  
Alex Macomb,  
Major General, Inspec. of the  
Military Academy.

The musical instruments provided for the band by 1822, besides the issue drums and fifes, were a violonette, three trumpets, five clairionettes, two bassoons, two flutes, a French horn, a Patent Kent Bugle, a Serpent, and probably a bass drum.<sup>8</sup>

*H. Charles McBarron, Jr.*  
*Detmar H. Finke*

<sup>8</sup> General Accounting Office, Second Auditor's Account, Voucher 27, 12 March 1816 and 4 October 1817; Third Auditor's Account, Voucher 5, 20 May 1817.

## 2ND U. S. DRAGOONS, 1853-1854

(Plate No. 55)

The years 1853 and 1854 were passed by the 2nd Dragoons (now the 2d Armored Cavalry) in scattered stations throughout Texas and New Mexico, protecting the settlements against raiding bands of Comanches, Apaches and other hostiles. The regiment also had its problems with Americans who invaded the reservations or crossed the Rio Grande on filibustering expeditions into Mexico. Its nominal colonel was Brevet Brigadier General William S. Harney, the top cavalry leader of the Mexican War, but actual command often fell to such picturesque *sabreurs* as Brevet Colonel Charles Augustus May or Lt. Col. Philip St. George Cooke.<sup>1</sup>

The period of the 1850's, for all its recorded romance and biography, is one of the most difficult for the student of cavalry dress and equipment. A radical change in the Army uniform was prescribed in 1851.<sup>2</sup> There were

<sup>1</sup> Theodore F. Rodenbough, *From Everglade to Canyon with the Second Dragoons . . .*, New York, 1875, 165-176.

<sup>2</sup> GO 31, AGO, 12 June 1851.

already two types of the mounted arm to which a controversial third type, called "Cavalry," was added in 1855. It was a period of experimentation in weapons and equipment, particularly during the administration of Secretary of War Jefferson Davis. And, finally, it was still too early for the photographer or the wood-engraver to record more than an occasional picture of what the dragoon, or the mounted rifleman, or the cavalryman actually looked like.

The uniforms shown in this plate are the new pattern prescribed by the Army on 12 June 1851. They are illustrated in color in William H. Horstmann & Sons' edition of these regulations.<sup>3</sup> H. A. Ogden shows one in his Plate XXI.<sup>4</sup> Several are also pictured in Gleason's *Pictorial Drawing-Room Companion* of 22 May 1852.

<sup>3</sup> *Regulations for the Uniform & Dress of the Army of the United States, June, 1851*, Philadelphia, 1851.

<sup>4</sup> Quartermaster Department, U. S. Army, *Uniform of the Army of the United States . . .*, n.p., n.d. [1889].

But were these frock coats and cloth caps with orange bands ever *actually worn* by the Dragoons? Apparently they were, but for a very short time, at least by the 2d Regiment. It was decided to show this dress in a plate, therefore, as much as a note of caution as for any other reason.

The 2d Dragoons were still wearing the old pattern coatee and tall cap with horsehair plume for dress, and the jacket and fatigue cap for other purposes, in 1852 when General Harney requisitioned the new-pattern uniform for his regiment.<sup>5</sup> The Quartermaster General replied on 5 August that he could not honor the requisition "as uniforms of the new pattern cannot be issued until the stock of the old on hand is exhausted."<sup>6</sup>

Despite the fact that by the summer of 1853 other branches of the Army were receiving the frock coats, the Quartermaster General still was turning down requisitions from the Dragoons. On 14 July he wrote the commanding officer of the mounted school at Carlisle Barracks:

. . . There is still a large supply of Dragoon uniforms on hand, which under the orders of the War Department must be issued before the new can be supplied.<sup>7</sup>

What led to a change of heart will never really be

<sup>5</sup> See plate 4, "Military Uniforms in America," series 1. See *MC&H*, vol. III, p. 22.

<sup>6</sup> QMG, "Clothing Series," LB 13, p. 83 (in National Archives).

<sup>7</sup> *Ibid.*, p. 279.

known. Jefferson Davis became the Secretary of War on 7 March 1853. Perhaps the Clothing Depot ran out of certain sizes of the old pattern. What is known is that on 1 September 1853 Company F, 2d Dragoons, at Fort Graham, Texas, was authorized a long list of items of clothing and equipage, among which were:

- 100 Caps complete, new pattern
- 100 Cap covers, 100 Cap letters
- 100 Pompons, eagles and rings
- 100 Coats, new pattern, and numbers (including one for a first sergeant, three for sergeants, four for corporals, and two for musicians)
- 100 Fatigue jackets & numbers, including sergeants & corporals
- 100 Prs shoulder straps [these, from other correspondence, were brass shoulder scales]
- 1 Sash, new pattern
- 85 Prs trousers
- 85 Valises & straps, 30 Bridle bits, 30 breast straps
- 85 Holsters & covers, 100 Horse blankets
- 100 Prs spurs & straps<sup>8</sup>

It will be noted that fatigue jackets were still being issued. By this time the War Department had about reached the conclusion that the jacket was the proper dress for the mounted service, and this was made official doctrine by General Orders No. 1, 20 January 1854, which substituted the jacket for the frock coat for all mounted men.

*H. Charles McBarron, Jr.*  
*Frederick P. Todd*

<sup>8</sup> *Ibid.*, p. 341.

## 114TH PENNSYLVANIA VOLUNTEER INFANTRY (COLLIS ZOUAVES), 1862-1865

(Plate No. 56)

This celebrated Philadelphia regiment was the outgrowth of a company of *Zouaves d' Afrique* organized by Captain Charles H. T. Collis in August 1861. In more ways than one the brightly dressed company became a show piece in General Bank's division of the Army of the Potomac. Not the least of its attractions were the omelette soufflés created by zouave private Nunzio Finelli, who cooked for the Captain and his wife that first winter of the war they spent at Frederick, Md., and who later became steward of the Union League of Philadelphia.<sup>1</sup>

In the summer of 1862 Collis was directed to return to Philadelphia and raise a full regiment of zouaves, which he successfully did. The 114th Pennsylvania was mustered into service in August 1862 and served until the end of the war. Its history has been written by

<sup>1</sup> Septima M. Collis, *A Woman's War Record: 1861-1865*, New York, 1889, 3-8.

Frank Rauscher, one of its musicians, who has this to say about the regiment's uniform and band:

The uniform adopted for the regiment was precisely like that of the original company — red pants, Zouave jacket, white leggings, blue sash around the waist, and white turban, which pricked up the pride of the new recruits, and gave the regiment an imposing and warlike appearance. The material for these uniforms was all imported from France, and special arrangements were made to secure a sufficient supply of the same to replenish the uniforms during the whole term of service. This regiment, therefore, the 114th, was enabled to preserve its identity as a Zouave organization until the close of the war.

The officers of the 114th were men of pride and culture, as well as courage, and therefore determined to have a full brass band to accompany them, besides a drum corps and a vivandiere, the latter being an accessory of all French Zouave d'Afrique regiments. The officers and privates were as fine looking and as military in bearing as any set of men found in the army, and no regiment made a more imposing or better appearance.<sup>2</sup>

<sup>2</sup> *Music on the March, 1862-'65*, Philadelphia, 1892, 12, 13. This book contains photographs of the band, of the vivandiere, and is generally the best source of information on the regiment.

114th Pennsylvania Volunteer Infantry (Collis Zouaves), 1862-1865

*Privateer*

*Principal Musician*

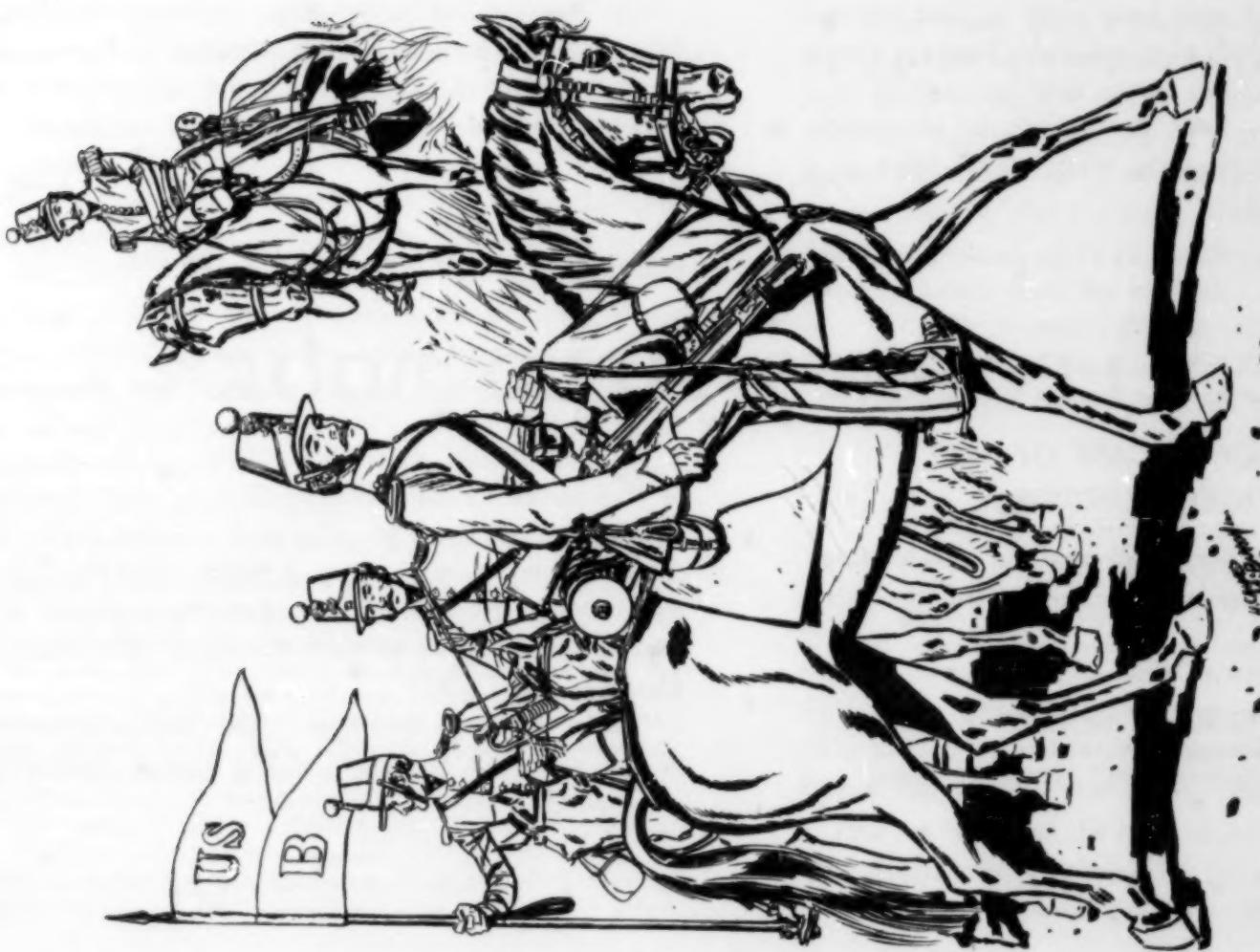


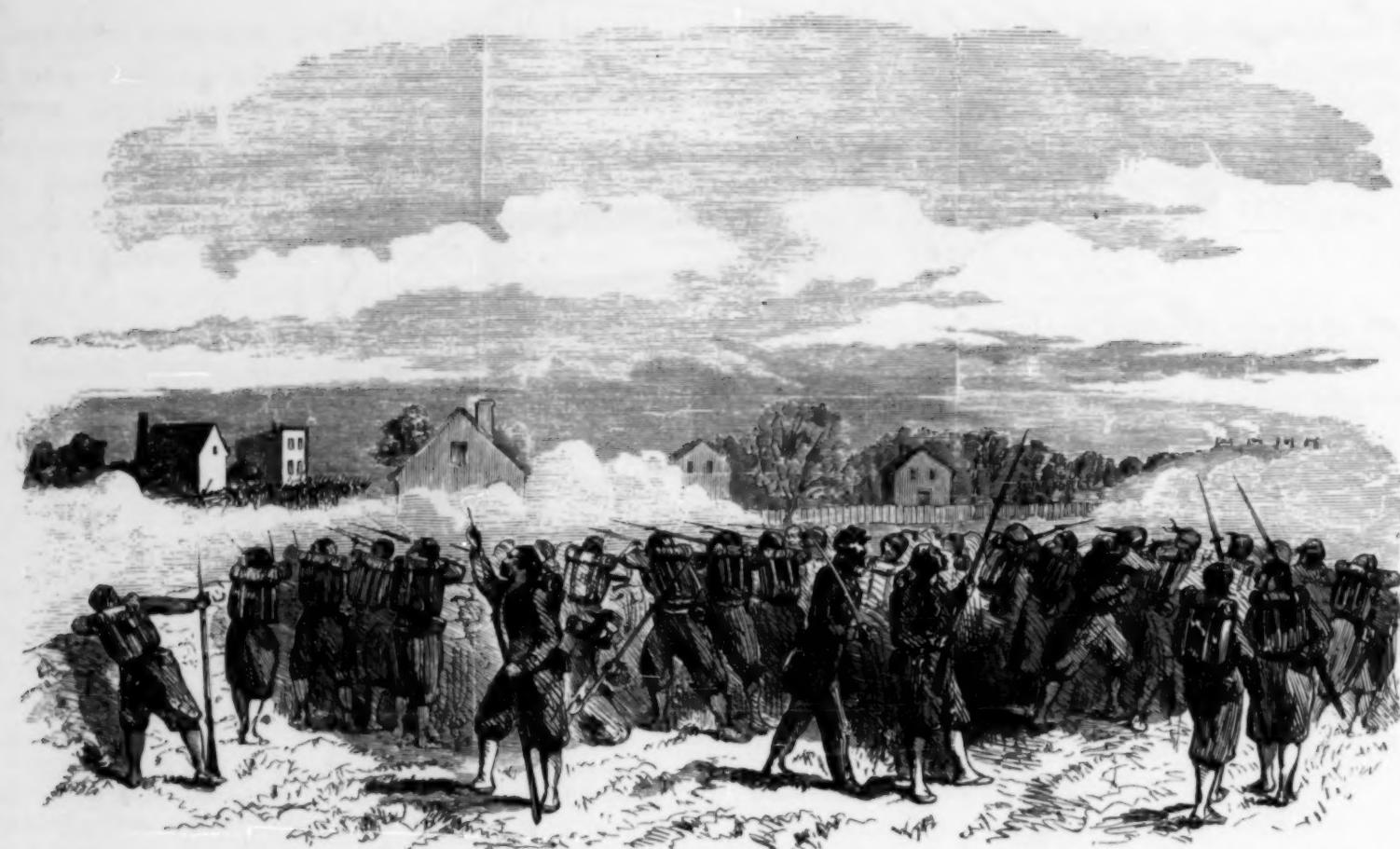
2nd U. S. Dragoons, 1853-1854

*Company Officer*

*Dragoon*

*Guide Rider and Musician*





THE ZOUAVES D'AFRIQUE, GENERAL BANKS'S GUARD, HOLDING IN CHECK A BRIGADE OF THE CONFEDERATES AT MIDDLETON, VA.—SKETCHED BY CAPTAIN COLLIS.

*From Benjamin LaBree, editor, The Pictorial Battles of the Civil War, 2 vols., New York, 1884, I, 361.*

The Collis Zouaves took great pride in their colorful dress and were frequently pictured in it. They are shown at camp near Philadelphia in the summer of 1862 in a colored lithograph by L. N. Rosenthal; and in quarters at Brandy Station during the winter 1863-1864 in a photograph by Brady.<sup>3</sup>

<sup>3</sup> "Camp N. P. Banks, Col. Collis' Regiment of Zouaves

The vivandiere of the regiment was Mary (or Marie) Tebe. She is mentioned and pictured in the several accounts of the organization, but not one word of her has been found among the official files of the Army.

Frederick P. Todd.

d'Afrique," not dated (copy in Library of Congress); *Photographic History of the Civil War*, VIII, 224, 225.

## COLLECTOR'S FIELD BOOK

### THE CURIOUS CASE OF THE VOLTIGEUR UNIFORM

Readers of Sherlock Holmes will recall, in "Silver Blaze," his comments to Inspector Gregory when the latter asked:

"Is there any point to which you would wish to draw my attention?"

"To the curious incident of the dog in the night-time."

"The dog did nothing in the night-time."

"That was the curious incident," remarked Holmes.

The curious fact about the uniform of the Regiment of Voltigeurs in the Mexican War is that there was nothing curious about it. The very prevalent belief that the men wore gray clothing different from the rest of the army is, unfortunately, mistaken; the regiment wore the standard infantry uniform during its short existence of a year and a half.

Briefly, the facts are these. The Regiment of Voltigeurs and Foot Riflemen, to list its full designation,

was constituted by the Act of 11 February 1847, for and during the War with Mexico. It was conceived of as a sort of legion which could, as a contemporary writer put it, "move about with the celerity of cavalry. In fact they form a little army of themselves, of dragoons, infantry and artillery."<sup>1</sup> Alas, this proved also mistaken, for the Voltiguers, like most of the Regiment of Mounted Riflemen and the artillery, served in Mexico as plain, unadorned infantry.

Recruiting for the regiment began in Pennsylvania, Maryland, Virginia, Georgia, Mississippi and Kentucky. Command was given to Major Timothy Patrick Andrews. A paymaster at this grade for the past 25 years, he was promoted colonel on 16 February 1847. His second in command, however, was Joseph Eccleston Johnston, who needs no introduction to students of American military history and certainly no defense for soldierly abilities.

On 20 February General Orders No. 7 appeared governing the uniform of the new regiment. Officers were to wear dark gray frock coats and trousers, while enlisted men were authorized woolen jackets and trousers of infantry cut but also of dark gray cloth. The order was poorly written, but the final paragraphs leave no doubt that "as the woolen jackets and overalls [for enlisted men] are required for immediate use, those prescribed for the Infantry will be issued as a substitute until the proper description can be procured." Also, only the undress uniform was authorized "until further orders."

In the correspondence files of the Quartermaster General are a number of letters and memoranda bearing on the subject which show that (1) Infantry clothing was issued the enlisted men, (2) enough "dark grey cloth" to clothe the regiment had been manufactured and delivered to the Philadelphia Clothing Depot by August 1847, (3) this cloth had not been cut into uniforms as late as January 1848 since the chief of the Depot was not certain of the style desired by the War Department, and (4) that Colonel Andrews had numerous and sundry ideas about the uniform of light corps which he expressed from time to time but never succeeded in putting into effect.<sup>2</sup>

One of his letters, written to the Adjutant General on 8 January 1848, summarizes the story as follows:

... urging that the Uniform of the Regiment should be changed to the color it has so far worn (except the officers) i.e. "dark blue" with the trimmings, buttons, straps, etc. as at present. The color of the cloth prescribed for the Regiment, was "dark grey," but none of that color has ever been received by the Regt. The original uniform furnished to the non-commis. officers & men was necessarily Infantry clothing, none else being on hand. Some of the grey has been made, & sent to Mexico, but by some neglect, or

<sup>1</sup> Niles' National Register, Baltimore, 15 May 1847.

<sup>2</sup> QMG, "Clothing Series," 1847-48, *passim*.

misapprehensions, never came to hand. I presume it was sent to the Rio Grande and there has either been destroyed by the climate or issued to some other troops—the Volunteers most probably. The order might be accompanied by the condition "after any supply now on hand or under contract is exhausted."

The Regt. as far as recruited has been furnished with a first supply of Infantry clothing. The companies that went to the Valley of Mexico received some small resupplies at Puebla & the City of Mexico, where no grey cloth could be obtained. So that we only ask that the uniform the Regt. has actually worn, as to color, be continued. The officers equipped themselves, in this country with the grey cloth, but none of that color being for sale in Mexico, those who had to renew their uniforms have done so with the blue color.

The main reason for asking this change is, that it was found by experience the grey cloth could not be cheaply obtained,—and could not be obtained at all—of a uniform shade, in the different regions of our country; and did not stand service as long, or as well, as the blue clothing.<sup>3</sup>

There is no indication in the files that gray cloth ever reached the Voltigeurs before their disbandment in August 1848.

The initial mistake must, it seems, be laid at the door of the pioneer scholar of American military dress, Henry A. Ogden, who in his paintings for the Quartermaster General, showed (plate XIX) a Voltigeur in a gray uniform. He undoubtedly based this on General Orders No. 7 of 1847. All more modern pictures and statements to the same effect stem probably from this misinterpretation by Ogden.

In the National Museum collection there is a fatigue suit of infantry pattern but without lace, of gray cloth, which for many years was exhibited as the uniform of the Regiment of Voltigeurs. It was almost certainly seen by Ogden. Its origin is hard to determine, but there are three possibilities: (1) It was a sample made up for the use of the Clothing Depot (a fair solution, since many of the National Museum uniforms came from the Depot). (2) It was the dress of a state regiment (Massachusetts, for example) of the Mexican War era. (3) Or it was especially made from the 1847 regulations for the Philadelphia Centennial Exhibition of 1876, or some similar occasion.

Frederick P. Todd.

<sup>3</sup> Ibid.

#### MAJOR PATRICK CAMPBELL (Vol. III, No. 4)

The following communication was received from a reader in Great Britain who is one of that country's foremost students of military antiquities. Ed.

At the moment I have . . . in my possession the December 1951 issue of your . . . Company. The article on Major Patrick Campbell is most interesting to me.

This portrait (and the other also said to be by Copley) have always been a problem. I do not see any reference in the article to possession before Mr. McCall. In case

you do not know and to help explain certain points, I give what I know.

I have a cutting saying that it was recently removed from Burwood Park, Esher Surrey, and that its price was £750. It was at the Georgian Gallery in London. The description which was given to it said that it was "a full-length portrait of Major Patrick Campbell, a member of the family of the Barcaldine Campbells, who married January 1st, 1781, Sarah, daughter of T. Pearshall of New York. He was a Major of the 71st, Fraser's Highlanders. The view in the distance shows Barcaldine Castle. . . ."

It depends on how much of the above information is correct to determine how far the uniform can be decided. Firstly, there was a Patrick Campbell, son of Glenure, who was a captain in the 2nd Battalion of Fraser's Highlanders, as mentioned in Stewart's *Highland Sketches*. And there was also another Patrick Campbell a lieutenant in the same battalion. In fact there were SEVENTEEN Campbells who were officers in Fraser's Highlanders. So what with mixed labels on portraits and incomplete records, it could be almost anyone of the name of Campbell.

The statement that the castle in the distance is Barcaldine seems an unusual one for it is hard to believe that Campbell is encouraging his troops to attack his own homestead. Having seen obscure portraits in sales-rooms labelled in the most attractive manner, I wonder whether someone may not have chosen a good name with an American connection in the hopes of a better sale. As it appears difficult to be sure of the statement as given, one must turn to the internal evidence of the picture.

Assuming the artist has carefully copied a contemporary uniform, we may get somewhere, but there are one or two points that are confusing. Careful examination of the skirts of the coat will show that they apparently hung straight down but that they were altered to a turn-back type and the old skirts were not painted out. This seems grossly careless. Also the sash is over the left shoulder, the fashion of the cavalry. The infantry wore theirs over the right shoulder and everything else is indicative of the infantry — gaiters, no spurs, and a gorget. Of course by 1769 the sash was around the waist for both infantry and cavalry. It may have been a fashion adopted in America for greater convenience to avoid confusion with the sword hilt.

Two epaulettes indicate an officer of a grenadier company. When in this country [Great Britain] the facings were noted as blue and although Miss Valvo says they are black, she notes the gorget ribbon as blue, which

should match the facings. As Col. Todd pointed out, black facings do not fit in well, but blue gives us three regiments, the 2nd, 4th, and 60th Foot, all of whom had silver buttons. Officers of the 2nd had buttons regular and lace loops. The 4th also had regular buttons, but the 60th had buttons in pairs, and we know that lace was frequently not worn in the Royal American Regiment. What more natural regiment for an American artist to portray?

*W. Y. Carman*

#### MILITIA KNAPSACK ABOUT 1790-1812

The knapsack illustrated in the accompanying drawing was purchased some years ago in The Boston Antique shop, and nothing is known of its origin. On the basis of internal evidence alone, however, it was obviously made for a militia outfit, and the fact that it is made according to the standard pattern of the era indicated pretty well defines its date.

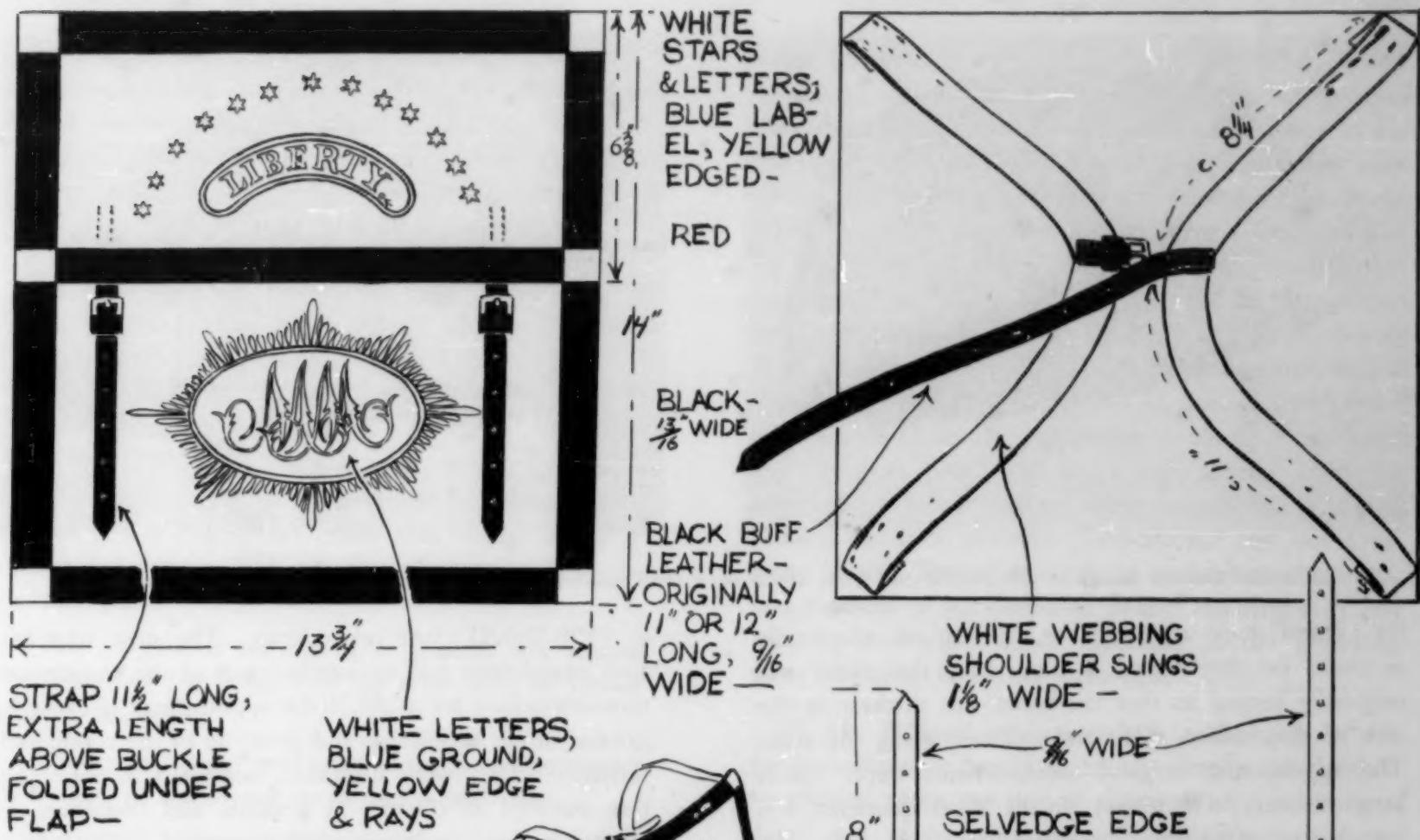
The workmanship and materials throughout are relatively crude. The sack itself is made of a moderately heavy, brownish linen, cut from one piece of cloth and sewn across the bottom and right side. The straps are black buff leather, and the buckles are obviously hand made, without rollers. The shoulder slings are white webbing and bear indications of much use. The entire sack has been painted stiffly and thickly with a dull red and edged with black. The letters "A E" are crudely drawn on the inside, and all exterior lettering and decoration is rather roughly done without the benefit of a stencil.

*H. Charles McBarron, Jr.*

#### SPANISH ARCHER'S SALADE FOUND IN NEW MEXICO

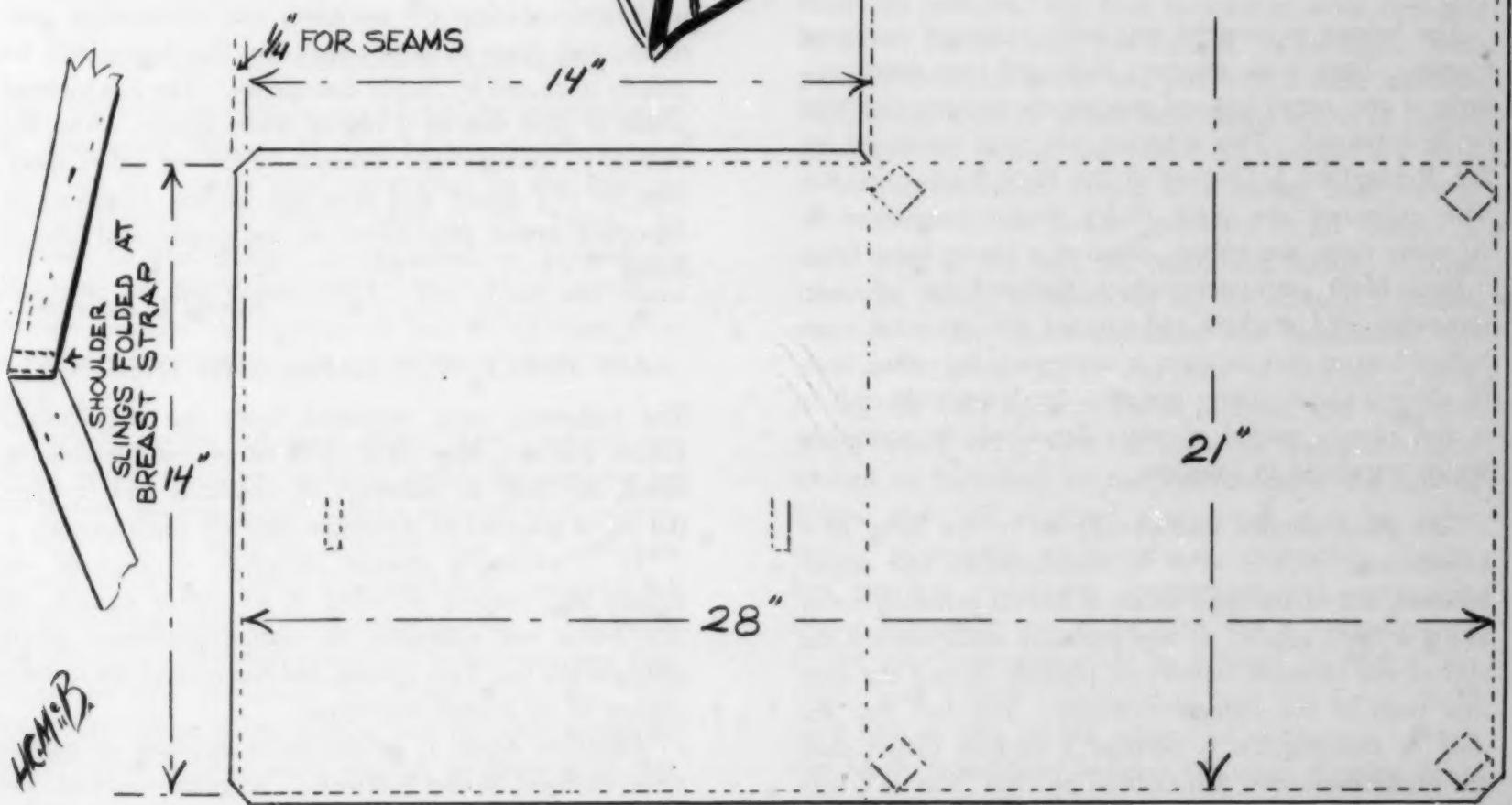
Late in 1951 Jose Abeyta, an Indian owning land on the site of San Gabriel del Yunque, was digging material to make adobe bricks. In the process of his excavation he unearthed a black culinary pot which held the remains of an early helmet. Recognizing the importance of his find, he took the specimen to Mrs. Marjorie Lambert, Curator of Archeology at the Museum of New Mexico. Mrs. Lambert sent it to the undersigned for identification and preservative treatment.

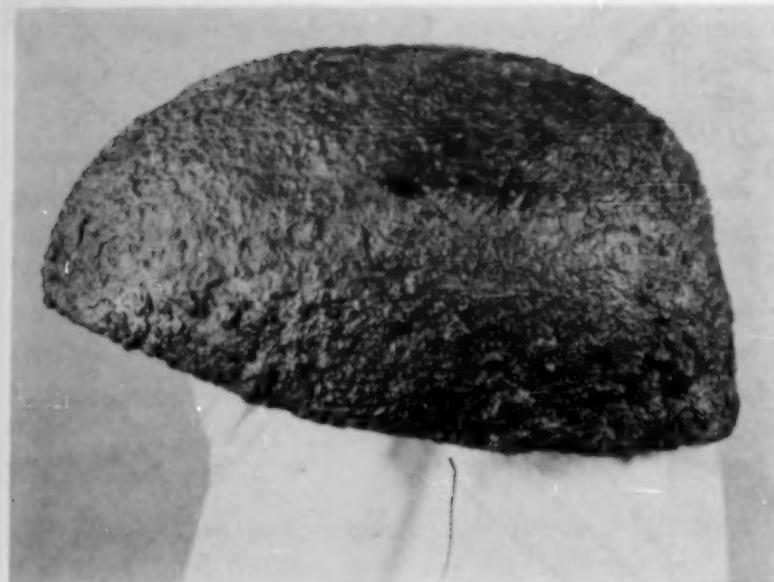
The sole remaining portion of the helmet, the bowl, was forged from one piece of iron. It was a shallow, close-fitting type with a low median ridge along the center of the crown. It was shallowest in the frontal region and deepened gradually toward the occipital area with a total increase in depth of approximately  $2\frac{1}{4}$  inches. Remains of 8 rivets or rivet holes could be found at various points around the base, indicating that



### MILITIA KNAVSACK ABOUT 1790-1812 -

MADE OF COARSE UNBLEACHED LINEN, PAINTED DULL RED, EDGED WITH BLACK





*The San Gabriel salade in left profile and from above in a three-quarter position to show the median ridge in front.*

the present shape approximates the original. As nearly as could be determined at this date, the metal was originally forged so that the bowl was thickest in the area of the median ridge and thinnest along the sides. The approximate original measurements were: inside long diameter, 8 $\frac{3}{4}$  inches; inside short diameter, 6 $\frac{3}{4}$  inches; circumference around exterior in a plane even with the base in the frontal region, 25 $\frac{1}{2}$  inches. The median ridge rose about  $\frac{1}{4}$  inch above the crown at its highest point and was 1 and 5/16 inches wide at its center, tapering at both ends. Because of the extreme roughness of both inner and outer surfaces, it was impossible to measure thickness.

The helmet as received was badly corroded and very fragile. Tests with magnets indicated that there was little, if any, metal left and that almost nothing but iron oxide remained. This situation was later confirmed by Mr. Rutherford J. Gettens of the Freer Gallery of Art who examined the piece under strong magnification. At some time, the helmet received a heavy blow from a large blunt instrument which flattened the left side somewhat and cracked and creased the occipital area. Subsequent to that incident it apparently lay on its back in about a three-quarter position, for water collected in it and over a period of years deposited the materials which it carried in solution.

The piece seemed undoubtedly to be the bowl of a helmet such as was worn by crossbowmen and arquebusiers, and of the type which is known generally today as an archer's salade. It was probably made toward the end of the fifteenth century or possibly during the very first years of the sixteenth century. The fact that the date of manufacture is perhaps a century earlier than the establishment of San Gabriel by Don Juan de Oñate

in 1598 should cause no concern. The men who led such expeditions had to supply much of the equipment themselves in order to obtain the appointment as captain-general of the expedition and governor of the conquered territory. They were, therefore, interested in obtaining this material as cheaply as possible and consequently much obsolete equipment was purchased. Also, since armor was relatively scarce in Mexico, pieces that dated back to the early conquest could well be expected to have seen service until they were completely worn out. Thus there is ample reason for a helmet of 1480-1510 to be found at the site of a settlement of 1598.

There are today, nine known specimens of armor worn in America during the sixteenth and seventeenth centuries, and there is little hope that this figure will be greatly increased by future discoveries. The San Gabriel salade is thus one of a highly select group. Also the date of its manufacture makes it by far the oldest specimen in this group and thus the earliest fragment of European armor ever found in the continental United States.

*Harold L. Peterson.*

#### AIR FORCE NCO RANK AND INSIGNIA

The following note, reprinted from the *Air Reserve Forces Review*, May 1952, will be of considerable interest, not only to followers of uniforms and insignia, but to all students of American military institutions:

"In a sweeping change designed to increase the dignity and respect accorded to its senior airmen, the Air Force has restricted its noncommissioned officer status to the top three grades, and has revised the nomenclature of its lowest four ranks.

"Effective April 1, grades from sergeant to private were changed to the following: sergeant—airman first

class; corporal—airman second class; private first class—airman third class; private—basic airman. No change in pay status was involved.

"This cuts noncom status from five grades to three, and slices the overall percentage requirements for noncoms from 77.45 percent to 34.11 percent.

"Under the former policy, three out of four airmen were noncoms. Because of this, noncoms up to sergeant were assigned to KP and similar details. This detracted from the tradition of noncoms being the backbone of leadership in the Service.

"Harking back to the days when reaching noncom status was the crowning achievement in enlisted ranks, the Air Force hopes that under this change much of the former prestige and respect will be restored to the noncom status.

"The insignia of the top three graders will remain the same, but the insignia of the four ranks of airman will be changed.

"No design for the new insignia has been announced; it is expected that it will be in use by mid-1953.

"Terms of address will be 'airman' for the lowest four grades. The three noncoms grades will stay the same.

"In announcing the change, the AF emphasized that it will use every possible means to educate officers as well as airmen on the inherent dignity and respect due to noncoms."

#### UNIFORMS IN CROOK'S COMMAND

The following paragraphs describing the consternation of "Lieutenant Billings" at what he saw on first joining his troop in Arizona after some years in the East are extracted from "The Worst Man in the Troop," by Colonel Charles King. It appeared in *Lippincott's Magazine* for September 1883. The *Army and Navy Journal* thought the description interesting enough to republish these paragraphs in its issue of 6 October, same year.

"Coming, as he had done, direct from a station and duties where full-dress uniform, lavish expenditure for kid gloves, bouquets, and Lubin's extracts were matters of daily fact, it must be admitted that the sensations he experienced on seeing his detachment equipped for the scout were those of mild consternation. That much latitude as to individual dress and equipment was permitted he had previously been informed; that "full dress," and white shirts, collars, and the like, would be left at home, he had sense enough to know; but that

every officer and man in the command would be allowed to discard any and all portions of the regulation uniform and appear rigged out in just such motley guise as his poetic or practical fancy might suggest, had never been pointed out to him; and that he, commanding his troop while his captain commanded the little battalion, could by any military possibility take his place in front of his men without his sabre, had never for an instant occurred to him. As a consequence, when he bolted into the messroom shortly after daybreak on a bright June morning with that imposing but at most times useless item of cavalry equipment clanking at his heels, the lieutenant gazed with some astonishment upon the attire of his brother-officers there assembled, but found himself the butt of much good-natured and not over-witty 'chaff', directed partially at the extreme newness and neatness of his dark-blue flannel scouting-shirt and high-top boots, but more especially at the glittering sabre swinging from his waist-belt. . . .

"If Mr. Billings was astonished at the garb of his brother-officers at breakfast, he was simply aghast when he glanced along the line of Company A (as his command was at that time officially designated) and the first sergeant rode out to report his men present or accounted for. The first sergeant himself was got up in an old gray-flannel shirt, open at and disclosing a broad, brown throat and neck; his head was crowned with what had once been a white felt *sombrero*, now tanned by desert sun, wind, and dirt into a dingy mud-color; his powerful legs were encased in worn deer-skin breeches tucked into low-topped, broad-soled, well-greased boots; his waist was girt with a rude 'thimble-belt', in the loops of which were thrust scores of copper cartridges for carbine and pistol; his carbine, and those of all the command, swung in a leather loop athwart the pommel of the saddle; revolvers in all manner of cases hung at the hip, the regulation holster, in most instances, being conspicuous by its absence. Indeed, throughout the entire command the remarkable fact was to be noted that a company of regular cavalry, taking the field against hostile Indians, had discarded pretty much every item of dress or equipment prescribed or furnished by the authorities of the United States, and had supplied themselves with an outfit utterly ununiform, unpicturesque, undeniably slouchy, but not less undeniably appropriate and serviceable. Not a forage-cap was to be seen, not a 'campaign-hat' of the style then prescribed by a board of officers that might have known something of hats, but never could have had an idea on the subject of campaigns. Fancy that black enormity of weighty felt, with flapping brim

well-nigh a foot in width, absorbing the fiery heat of an Arizona sun, and concentrating the burning rays upon the cranium of its unhappy wearer! No such head-gear would our troopers suffer in the days when General Crook led them through the canyons and deserts of that inhospitable Territory. Regardless of appearance or style himself, seeking only comfort in his dress, the chief speedily found means to indicate that, in Apache-campaigning at least, it was to be a case of *inter arma silent leges* in dead earnest; for, freely translated the old saw read, "No red-tape when Indian-fighting."

*John W. Wike*

#### ORIGIN OF THE MODEL 1913 CAVALRY SABER

William Bancroft Mellor's recent biography of General George Patton (*Patton, Fighting Man*, 1946) credits the late General with developing the straight saber which was adopted as standard in 1913. According to Mellor, Patton, personally made the "pilot" model of the sword in the arsenal at Watertown, N. Y., where he had been sent by the Army for that specific purpose. The documentation for Mr. Mellor's statement is not known, and it is reprinted here more as a notice that the assertion has been made than as an endorsement of the claim. If it is true, it would, of course, indicate that Patton was familiar with the trend in Europe where several nations, including Austria, Sweden, and Great Britain, had already adopted similar sabers with straight double-edged blades, solid basket guards and semi-pistol grips.

*Harold L. Peterson*

#### CORRECTION

One of the sobering facts about historical research is that one cannot hope always to be correct. This worries some students to such an extent that they forever put off the day when their words or their lines move irretrievably into print. At the same time, there are others more thick-skinned who don't appear to be concerned on this score in the slightest.

A colleague of mine in the Company recently called to my attention a mistake (not the first I have blushed over) which appeared in a book I did the research for over a decade ago: *Soldiers of the American Army, 1775-1941*, published by H. Bittner and Company and containing the drawings of Fritz Kredel. I cannot hold Fritz to blame; the mistake is my own.

Plate 14 shows the 7th New York in 1861 (my own regiment, at that). The left figure wears a grey over-

coat and that is the error—it should be the regulation color of sky-blue. There can be no doubt about this. The Regimental Bill of Dress clearly says "sky blue army kersey;" Thomas Nast's celebrated painting of the regiment marching off to war in 1861 shows the men in sky blue overcoats; and General D. W. C. Falls' water colors in the Armory confirm it. So that's the way it is.

While at this loathsome business of seeking out my own errors I found another in the same plate: the haversack should be black instead of natural canvas. Fortunately, both are easily altered. A light wash of Prussian blue water color over the overcoat, and a somewhat heavier application of Ivory Black on the haversack will do the trick. Anyone can make these alterations, but I shall gladly do so for any member who owns the book if he cares to send it to me at Hunting Towers East, Alexandria, Virginia.

*Frederick P. Todd*

#### QUESTIONS & ANSWERS

##### ANSWER:

##### CONTEMPORARY ARMY INSIGNIA

(Vol. III, p. 49)

1. A disc-type insignia bearing the coat of arms of the U. S. was authorized 29 December 1917 for wear on the cap by enlisted personnel to replace the branch insignia formerly worn there (Spec. Regs. No. 42, Chg. No. 1). The same disc-type (called "button-type") insignia was further authorized for wear on the "overseas" cap on 29 April 1918 (G.O. No. 64, GHQ, AEF, 1918).
2. On 16 October 1923 buttons, hitherto bronze, were authorized to be of "gold, gilt or gildine metal." (AR 600-35, par. 4a, Chg. No. 9; confirmed by AR 600-35, 25 Nov. 1924).
3. The present two-piece insignia of the screw-post type, "capable of being burnished," was adopted 31 August 1937 (WD Circular No. 58, 1937).
4. Branch insignia was discontinued *for wear on caps* on 29 December 1917, as stated above. The use of regimental or battalion numbers on branch insignia by officers of Infantry, Engineers and Military Police is still authorized. No unit numbers on branch insignia are now authorized for Armor or Artillery (in view of duplicating series of designations within these branches), having been eliminated by DA Circular No. 31, 1 March

1951. The above rules also apply to the use of regimental or battalion numbers on the disc-type insignia worn by enlisted men. Company letters are not authorized for any insignia today, and numbers or other designations have never been authorized for any branches other than the ones listed above.

*Frederick P. Todd.*

**QUESTION: ARMY SUBSISTENCE INSIGNIA**

Why was the crescent moon adopted as the symbol to designate Army subsistence?

*P. C.*

**QUESTION: CAVALRY SABERS**

At what time was the saber or sword carried by U. S. Cavalry formally transferred from the waist belt to an attachment on the saddle?

*F. P. T.*

**QUESTION: 3D INFANTRY INSIGNIA**

What is the origin of the distinctive leather strap worn by the 3d Infantry Regiment, called the "Buff Stick?"

*J. W.*

## GAZETTE

*Charleston, S. C., 19 May 1952*

*General Charles P. Summerall USA Rtd., President of the Citadel, the Military College of South Carolina, and former Chief of Staff, US Army, accepts the first plates of the Citadel's subscription to the MILITARY COLLECTOR & HISTORIAN from Captain Charles West USAR, Secretary of the Company and graduate of the Citadel, Class of 1943. Scene is the Citadel Library. Behind Capt. West is a display set of Series I of the Company's plates which was displayed for the first time for this presentation. The display set will be sent, on request, to member libraries, museums, and institutions on loan for display.*

*Photo by Ronald Allen Reilly, Charleston, S. C.*



It is a pleasure to announce that in the period since the appearance of the last issue of this journal the Society of American Sword Collectors has merged with the Company of Military Collectors & Historians. In consummating this merger the Company took over the files and treasury of the Society in the amount of \$26.00. In return it agreed to distribute copies of this issue to all members of the Society who are not now members of the Company and extend to them an invitation to join with us.

The Society of American Sword Collectors was founded in 1946 and for a number of years published an excellent *Bulletin*. Membership requirements were similar to those for the Company, and eventually a small but highly select group was formed. Many of the members of the Society are already members of the Company, but to those who aren't a hearty welcome is extended along with the assurance that it is the policy of the Company to foster interest in American swords as well as in all other fields of American military and naval antiquities. It is hoped that members of the Society will be able to contribute further articles on swords that can be published in this journal.

★ ★ ★

It was promised in the March issue that the current number would contain details of the newly acquired collections of the Company. It is impossible yet to give a full listing of the items received, since all have not yet been completely identified and cataloged, but some information is now available.

The collection of American uniforms and equipment

was presented to the company by Mrs. John Nicholas Brown, a vice-president and treasurer of the Company and a person who needs no further introduction to any member. The collection, which contains 47 uniforms, 25 separate hats and helmets, a small button collection, and miscellaneous pieces of equipment, was formed by Walter J. Taylor of Revere, Pennsylvania. It was purchased by Mrs. Brown and presented to the Company just before the March issue went to press.

It was Mrs. Brown's hope in making this generous gift and also the hope of the officers of the Company who accepted it that it would form the nucleus of a future study-collection, museum and library for the Company. As such it is an excellent start, for the collection is known to contain specimens dating from the late 18th century through the whole 19th century, including a number of rare Confederate uniforms.

As of the time of the present writing no permanent location to house our embryo museum has been found. There are several possibilities that a suitable place may be found in Washington which will serve the purpose. In the meantime the collection has been divided up among various members of the Company who are specialists in the fields in which the pieces fall and who have room to store them until a permanent home can be located. It is the thought of the officers and Board of Governors of the Company, however, that subject to certain restrictions based upon the condition of the objects, these pieces will in the future be available to members of the Company who wish to borrow them for study purposes.

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The Company of Military Collectors & Historians is a non-profit organization dedicated to the advancement of the study of military history and traditions, especially of the United States; and in particular to the diffusion of knowledge of the artifacts and pictorial aspects thereof.

The *Military Collector & Historian* is published quarterly by the Company of Military Collectors & Historians and is sent free to all members. Non-members are charged a subscription price of \$5.00 a year. A series of hand-colored prints of American

military and naval costume is available to subscribers and members for \$12.50 a year extra. Both plates and magazine are published without profit.

All inquiries concerning the Company or subscriptions to the plates and magazine should be addressed to the Secretary, Capt. Charles J. West, TIME, INC., 9 Rockefeller Plaza, New York 20, N. Y. All correspondence concerning the magazine and plates themselves should be addressed to the editor, Harold L. Peterson, 5113 8th Road N., Arlington 5, Virginia.

